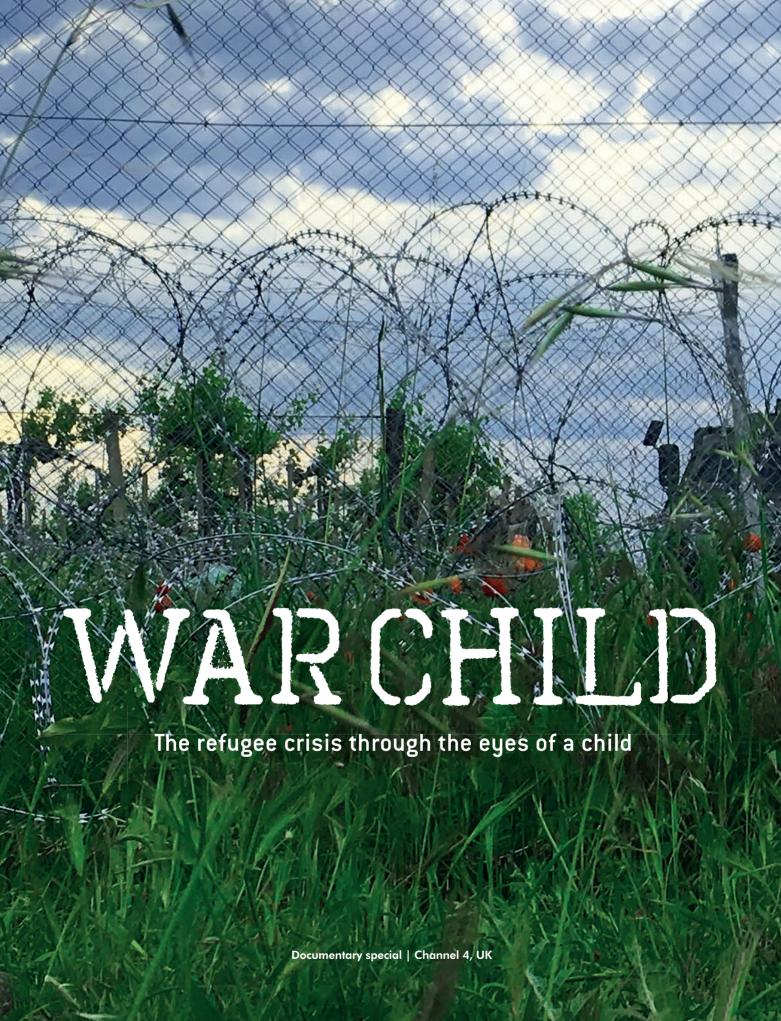
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Thank you, planet.

Thank you air and water.

Thank you rivers, oceans, forests, mountains, deserts and swamps.

Thank you fungi, algae and phytoplankton.

Thank you birds and bees.

Thank you predators and prey.

Thank you giant chuckwalla, blue-footed booby and big-bellied seahorse.

Thank you, and sincere apologies, to the eight point something million species we don't have space to name.

Thank you collaborators, distributors, partners, viewers, all our staff, and the rest of you Homo sapiens.

And thank you gravity, for keeping it all here.

After 40 years telling the world's stories, we can't thank you all enough.







Jonathan and Simon Chinn use a combination of raw testimony, personal footage and news archives in LA 92.

"We celebrate cars, but we also celebrate culture." 58



 $\label{eq:Kickstarter} {\it Kickstarter} \ does \ more \ than \ help \ fund \ award-winning \ films-it's \ helping \ to \ support \ the \ doc \ community.$



on the cover

A&E's 60 Days In may have resonated a bit too much with our Global 100 mascot, Globie. Illustration by Matthew Daley for Shiny Pliers.

J

Small creatures can have a big impact. Children of the Sun: Wild Bees and Butterflies is Best in Show at this year's MIPTV Picks

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"Did I marry the WRONG person?"





2017 FORMATS



RIDING THE DIGITAL WAVE

you're over the age of 35, you're likely to remember the coming of the digital wave.

My own experience felt more like a slow flood than a sudden, do-ordie moment — though, there is a single incident that stands out as the point of no return. It was the moment when my former newspaper editor-in-chief, frustrated with the fear and general gloomy attitude around print, stood in the middle of the newsroom and, like Moses returning from the mountain, held aloft an inky newspaper in one hand and a shiny iPad in the other.

The implication was clear: the time had come to choose our place in reshaping an industry that was, then, only just beginning to feel the full force of what was coming.

That same surge, of course, has now washed over many industries, obliterating some and leaving others scrambling to rebuild.

No one needs to tell that to TV broadcasters. In 2017, they are battle-hardened to the steady stream of surveys and reports that continue to carve an unmistakable pattern in advertising and audience, from linear to online.

Recent word from the Google empire that YouTube is launching a cable-like subscription service called YouTube TV — aimed at positioning it as "the single place for all your video needs, plain and simple," according to digital expert Peter Csathy — means there is just one more serious competitor that veteran players must adapt to.

And many have. Already this year we've profiled a number of strategic moves by broadcasters showing a brazen willingness to dive into the digital waters.

The ink is still drying on some of the deals, including those forged between the likes of Discovery Communications and A + E Networks and teen-favored social-sharing platform Snapchat which will see the development and distribution of original scripted and unscripted content to complement linear programming. Snap is also working with NBC, Turner, ABC and the BBC.

Not to be outdone, the likes of Facebook and Apple are becoming equally engaged in the space. (See page 53 for details on their latest ambitions.) Innovation, of course, has always been critical to television's successful evolution. Where other industries have, to their detriment, proven deeply resistant to change, history has shown that TV has, if not exactly embraced it, certainly proven itself to be willing to do what it takes to stay in the game.

That sermon on the mount delivered by my former editor seems like a lifetime ago now.

So much has shifted since then, maybe even the direction of the tides. These days it seems the digital players are doing as much to act like traditional television as the other way around. It's not by accident the newest challenger is called YouTube TV.

That's not a signal to stop swimming — just a reminder that the seas are still plenty turbulent. So grab your board and get ready to ride the next wave into the future.

Cheers, Darah Hansen Managing Editor



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FROM THE WORLD'S LEADING PRODUCER OF LIFESTYLE CONTENT

























Have someone in your corner

ne of the themes that emerged from a couple of the sessions at this year's Realscreen Summit was the importance of finding an advocate to help champion your cause.

In his keynote conversation, Rob Sharenow, EVP and general manager, A&E and Lifetime, told producers they shouldn't focus on trying to get the attention of the most senior network execs, but should find a development executive who could become passionate about an idea and has the time, energy and a vested interest in pushing it along.

"I really firmly believe in finding your advocate. And that advocate is probably not me or the head of the department," he said. "I was most effective as a developer when I was a director of programming. Every single show that I made my name on as an executive happened when I was at the lowest level of the executive ladder. Because I was hungry. I had less to lose frankly... It only takes one person to respond, that could be the piece of sand that creates the pearl in the oyster."

In the last 14 months, Oliver Bogner, executive producer, All3Media/ Bogner Content, has sold 20 shows across multiple networks. In the closing panel, "What I Did, What I Learned", the 24-year old was asked how he started his business. "It's finding people to believe in you. Finding advocates," he said. "It's figuring out 'What does the buyer need?', and what is going to make them the rock star in the room."

Perhaps you will find your advocate at this June's edition of Realscreen West. At the ninth edition of the West Coast's premier gathering of the international unscripted entertainment community you'll be mingling with executives at all levels — from network heads all the way through the ranks, and with veteran producers to fresh talent with a great idea. The event takes place Tuesday, June 6 through Thursday, June 8, and returns to the Fairmont Miramar in Santa Monica. The Realscreen Awards will be presented on Wednesday, June 7. Watch your inbox for some exciting programming announcements in the next couple of weeks.

Finally, I'm pleased to welcome Meagan Kashty to the team. She joined us in February as Associate Editor and will be managing the daily newsletter and realscreen.com, as well as contributing to the magazine. You can reach her at mkashty@brunico.com.

'til next time, go well. Claire Macdonald VP, Publisher realscreen

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MAY/JUNE

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Bonus distribution:

Realscreen West, AFI, Sheffield, Sunny Side of the Doc, Toronto International Film Festival

Booking deadline:

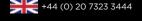
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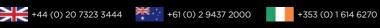
For information on any of these opportunities, or if you're interested in sponsorship or private meeting space at Realscreen West, call realscreen sales at 14164080863.



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Here come the boys



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all3media International showcases North One's acclaimed male-skewing new factual entertainment slate.

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Will this year's array of recognized Oscar docs set the stage for a more diverse future?

hen Ezra Edelman reached the podium at the 89th Academy Awards in February, he took the opportunity to do more than just accept a statue.

The director had just received the Oscar for Best Documentary Feature for *O.J.: Made in America* — a Laylow Films and ESPN Films-made doc that covers the 1995 O.J. Simpson criminal trial for the murders of Simpson's estranged wife Nicole Brown Simpson and her friend Ron Goldman.

"This is for them and their families," Edelman said in his acceptance speech.
"It is also for others — the victims of police violence, police brutality, racially motivated violence and criminal injustice. This is their story, as well as Ron and Nicole's. I'm honored to accept this award on all of their behalves."

After last year's awards gave way to #OscarsSoWhite, viewers of this year's ceremony were eager to see a more diverse and inclusive set of winners.

And while *Moonlight*'s Best Picture win was heralded as prime evidence that the Academy is taking strides in the films and people it recognizes, it was in the documentary categories where that commitment was best showcased, both in front of and behind the camera.

Four of five nominees in the Documentary Feature category were directed by black filmmakers. In Edelman's company was Ava DuVernay (13th), Raoul Peck (I Am Not Your Negro) and Roger Ross Williams (Life, Animated). The fifth nominee was the European migrant documentary Fire at Sea by Italian director

DuVernay's nomination, which highlights the high incarceration rates among African Americans in the U.S., also made her the first African-American female director in history to score an Oscar nod in the category.

Gianfranco Rosi.

If this year's Oscar contenders are any indication, networks are becoming more receptive to filmmakers looking to tell niche stories. Despite *Made in America*'s length (approximately eight hours), according to ESPN it's been watched by nearly 42.5 million in full or in part.

And, along with broadcasters like PBS and HBO, which have traditionally been active in the documentary filmmaking space, streaming services are also providing a

market for these films. Netflix, for example, produced DuVernay's *13th* along with *The White Helmets* — the winner of the Short Doc category at the Oscars.

Joanna Natasegara, producer of *The White Helmets*, tells *realscreen* that when it comes to diversity in filmmaking, support from

Netflix not only helped make her projects come to fruition, but also, by having access to "190 countries, 21 languages and 90-million subscribers, there's no way better to have your message heard."

In *The White*Helmets' case, it was the humanitarian message of Raed
Saleh, the leader of

the White Helmets, and Khaled Khateeb, the cinematographer, that was served by Netflix.

José Rodriguez, director of documentary programs at New York's Tribeca Film Institute, believes this year's roster of Oscar nominees demonstrates a vote of confidence from viewers who want to hear a more diverse range of stories.

For its part, Tribeca holds an annual grant program aimed at empowering filmmakers

"190 countries...
and 90-million
subscribers.
There's no better
way to have your
message heard"

from different backgrounds. Recipients are given funding and mentorship to have their films made.

According to TFI, hailing from 45 cities, this year's group of Tribeca All Access applicants were the most geographically diverse. Among the recipients are Border South, which follows the journey of undocumented immigrants from Central America crossing through Mexico towards the U.S.; Jaddoland, where the director comes to terms with her Iraqi refugee grandfather; and The Youth, which follows the lives of Somali Americans in Minnesota as they struggle against Islamophobia in America.

"It's all been very organic," says Rodriguez of the diverse subject matter of the docs. "The economic, social and political reality we're facing in contemporary America is reflected in the stories that are coming forward."

To bring more diversity to the public media is also a clear mandate of the Independent Television Service (ITVS) — 67% of ITVS funds go to diverse filmmakers and 'Independent Lens' has 54% diversity in the programming it represents.

It also has a Diversity Development Fund, which provides up to US\$15,000 of funding for research and development. "We are committed to supporting producers of color and creating public media programming that is truly inclusive," reads the website.

And while other organizations are encouraging diversity in filmmaking, there are still steps to be taken.

Rodriguez says underrepresented filmmakers need to not only be ready with a new story, but also a new perspective. "We want to make sure the film is being told in a way that's doing it justice in the environment they're exploring," he says. "We want to shy away from any manipulation or condescension."



A Producer's Perspective

ith plenty of dark clouds hanging over our non-scripted world, it's rather encouraging that one tiny sector of our market is booming, complete with late-night bidding wars and genuinely big bucks on the table. Welcome to the wonderful world of mega-docs.

The term mega-doc is no more than clever marketing speak and it encompasses a wide range of elements.

Mega might describe the ambition or exclusivity of the story. It might be the Oscar-winning track record of the talent. Perhaps it's the fantastic unseen archive. Or the seductive brilliance of the proposition.

But above all it's about the money. At the Sundance Film Festival earlier this year there was a doc feeding frenzy. In the bars and condos of Park City the factual networks, SVOD players and big movie companies were all circling around the hot new titles. A couple of docs were picked up for money believed to be around US\$5 million a film. Two other films I am familiar with have gone for similar sums.

Mega-docs primarily exist for theatrical release, with the aim of a great festival run, awards recognition and then lucrative exploitation across all platforms. But don't forget TV, which thankfully still has its own mega ambition, with some very big TV doc projects in the pipeline.

But before you repurpose your development team, a reality check: the rise of the mega-doc is a wonderful creative opportunity, but with a thousand hurdles to leap. So how do you join this elite club?

Iconic names from the world of celebrity, sport and music seem to be in constant demand. Combine this with an A-list director and vou've cleared the first few hurdles. Academy Award winner Kevin Macdonald is currently making a feature doc on Whitney Houston, and Oscar winner Asif Kapadia is in the sports world with a doc on Argentinian football legend Diego Maradona.

Kapadia has, in part, driven the rise of the megadoc with his hugely successful bio-pics Senna and Amy, which tell compelling stories through skilfully edited film archive.

And it's no surprise that O.I.: Made in America (by some way my favorite doc of the year) won this year's Documentary Oscar. At nearly eight hours, it was certainly mega in length, but it had the perfect mixture — an iconic sporting legend, amazing archive and a brilliant story.

It's no wonder lots of producers are circling around the rights to the story of music superstar Prince, a tantalizingly brilliant mega-doc just waiting to be made.

Also it's the perfect example of one of the most formidable of mega-doc challenges; securing access, story rights, archive and music clearance.

There is another sub-genre of mega-docs which offers considerable opportunity. This is for films with attitude or a message.

The environment has provided a rich seam of powerful stories, from An Inconvenient Truth to Blackfish.

The prolific Alex Gibney is a master of the revealing, hard-hitting story, from Enron to Scientology.

And get ready for a torrent of politically driven films of all persuasions in response to our turbulent world.

Any producer tempted by the lure of mega-docs faces two fundamental problems — many films only sell for big money when completed, so how do you finance actually making the thing?

Secondly, how do you get noticed in a crowded market place and with festivals incredibly competitive to be selected?

An increasingly tempting strategy is to get a major Hollywood star to link to your film. Step forward Leonardo DiCaprio, who's been involved as producer or exec in a number of docs with a real message.

I've written previously about the feature doc mountain, the huge pile of mid-range docs struggling to get into festivals or theatres and ending up largely forgotten. Mega-docs offer an escape route for the lucky few.

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive at Darlow Smithson Productions.

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MESOPOTAMIA ARCHAEOLOGY ON THE FRONTLINE

CUBA, PARADISE ON THE BRINK 2X52'



PEOPLEMOVES

A closer look at changes taking place at the top of the non-fiction world.

Between team consolidation and a planned rebrand of Spike channel to The Paramount Network in early 2018, Viacom has undergone an executive shuffle. Key moves include:



Keith Cox was elevated to president, development and production for Viacom's Paramount Network and TV Land. Cox now oversees the

strategic development and production of all series for both TV Land and Paramount Network, which will feature scripted and non-scripted original programming. As an executive producer at TV Land, Cox developed, produced and launched all of the channel's current original scripted programming.



Spike Channel veteran **Sharon Levy** stepped down from her
longtime role as executive VP
of original series at Spike. Levy
had been with the network for

the past 12 years and, as head of development, was integral in Spike's growth and maturation from a male-focus network to the broad entertainment channel it has grown into, said Kevin Kay, president of Spike, in a memo.



Viacom elevated former Duck
Dynasty executive producer **Lily Neumeyer** to the post of
head of development for MTV
and VH1. In her expanded role,

Neumeyer oversees the unscripted development slate and strategy for both networks, replacing Eli Lehrer as head of development for MTV.



Former FYI exec **Liz Fine** (pictured) was appointed to senior VP, original series at VH1, reporting to **Nina L. Diaz**, head of unscripted for VH1 and

MTV. The pair previously worked together on series such as VH1's Mob Wives.



BEST PRACTICES:

HOW TO BE A BETTER LISTENER

BY CHRIS PALMER AND SHANNON LAWRENCE

hatter fills our lives. This means that we tend to tune out more. A person might be saying something important but the words aren't getting through. Many of us are guilty of being in conversations where the speaker's words go in one ear and straight out the other. Increasingly it feels like people are talking at each other, not to each other.

The common denominator? A lack of listening. Listening is a critical component of communication both in the workplace and in personal relationships. We could all benefit from improving our listening skills. Here are seven suggestions on how to be a better listener.

Don't try to split your attention. No matter how good you think you are at multi-tasking, you can't do two things well at the same time. You certainly can't hold a conversation when your attention is elsewhere. Every day, we see people only partially engaging with the human being right in front of them because their faces are glued to computers and smartphones.

Listening is a full-time job. Give the speaker your full attention. Make eye contact, turn your body toward the person, and don't attend to other tasks. Put your phone on silent.

React, don't anticipate. Sometimes we spend so much time thinking about what we are going to say to someone based on our expectations that we completely miss what the speaker is actually saying. Staying inside your own head and being primed with a prepared response is the antithesis of listening. Live in the moment with the speaker, absorb what he is saying to you, and then respond directly.

Put yourself in the speaker's shoes. One of the best ways to be a good listener is through the practice of empathy. Be receptive to what the speaker is saying to you and make an earnest effort to relate to it. This means taking yourself outside of your personal realm of experience in order to grasp what the speaker is feeling and saying.

Read between the lines. Good listeners seek understanding. Don't simply hear the

speaker's words at face value. How a speaker says something can mean just as much as what she says. Only through listening carefully can you identify the subtext behind a speaker's words and decipher the intent of what is being said.

Be approachable. Dialogue occurs only when there are two willing parties. Being a good listener means opening yourself up both mentally and physically to the speaker. Positive, approachable body language contributes to a comfortable conversation. The listener must take on the majority of this duty by facing the speaker, wearing an expression of attention and openness, and acknowledging the speaker with appropriate nods.

Listening takes time. To be a good listener, you must be willing to share your time with the speaker. Don't be short with the speaker or try to end the conversation prematurely. Don't try to rush the conversation.

Restate. The best way to confirm your understanding of what a speaker says and show that you are listening closely is to repeat the points in your own words. By making the effort to summarize the person's speech, you demonstrate that you not only are listening to the words, but also are invested in making sure that you absorbed what was said.

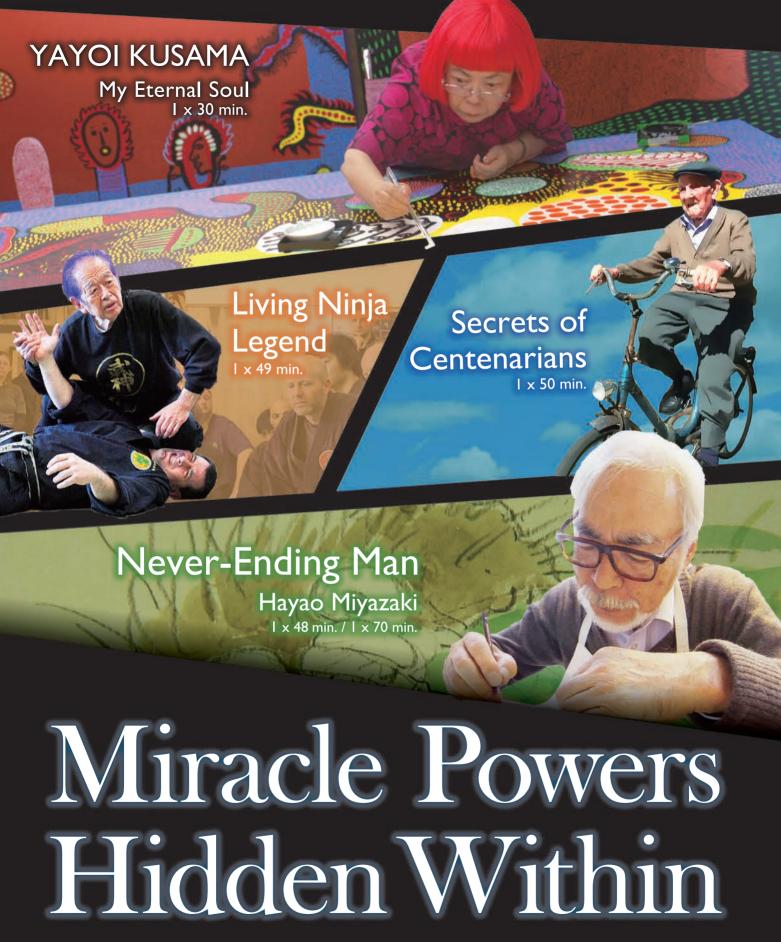
Listening takes discipline and practice, but it is essential to meaningful communication. Meaningful dialogue depends on the participation of two parties: a speaker and a listener. Holding your tongue and lending an ear is sometimes more important than being the one with a lot to say. Try these tips on being a better listener in your own conversations.

Professor Chris Palmer is director of American University's Center for Environmental Filmmaking and author of three books, including the newly published Confessions of a Wildlife Filmmaker and Now What, Grad? Your Path to Success After College. Shannon Lawrence is a filmmaker and MFA candidate at American University.





MIPTV stand no. P-1.L2, P-1.M1







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With 10 million Barbies sold worldwide every year, and 10 Hot Wheels purchased every second, toy giant Mattel has joined forces with Hudsun Media, Electus and ABC to uncover the next big trend-setting toy via a new competition format, The Toy Box.

BY DARAH HANSEN

here are several statistics about the toy industry that are already pretty appealing to anyone with a Peter Pan soul and a nose for business. Hearing them playfully delivered by Emmy-winning comic actor Eric Stonestreet only makes them moreso.

Exhibit A: The worldwide toy industry rings in an estimated US\$80 billion a year, with 10 million Barbies sold annually, and 10 Hot Wheels purchased every second. That's what we're told in the opening seconds of a video clip for The Toy Box, a new competition format produced by Hudsun Media and Electus, in collaboration with global tov manufacturer Mattel and ABC.

It's a lot of zeros to take in. But just when you're starting to do the math, Stonestreet, who will host season one of the series on ABC Television Network, chimes in with a perfectly timed joke: "Those are big, huge numbers," he deadpans.

That balance between fun and finance is precisely what the production partners behind the series were looking to strike when they first conceived of the format. Part Shark Tank (another ABC competition series) and part feel-good family content, the series, which goes to air on April 7, strives to highlight the creative vision and real-life struggles of unknown toy inventors in the U.S. as they vie for the chance to develop the next great trend-setting toy.

"These are people who have bet the farm and taken their savings and worked diligently nights and weekends to perfect that doll, or this game

or toy. They are walking into this with a lot at stake," said Michael Rourke, CEO of New Yorkbased Hudsun Media, speaking at Realscreen Summit in Washington, D.C. in January where the series, and what it took to get it from concept to completion, was deconstructed as part of a case study, "Inside The Toy Box."

Joining Rourke on stage was Mattel Entertainment executive producer Julia Pistor and Tiffany Faigus, VP of alternative series and specials at ABC Entertainment.

In many ways, The Toy Box adheres to a familiar competition formula: over eight weeks, each one-hour episode will see five inventors battle it out for a spot in the season finale, where the sole champion is crowned.

Along the way, the inventors liaise with a host, Stonestreet, and work with industry mentors — Dylan's Candy Bar owner Dylan Lauren, toy guru Jim Silver and Pixar creative director of consumer products Jen Tan — to polish their ideas and test the feasibility of successful production, while ultimately yielding to the authority of four judges.

But there are also a couple of notable twists in this series that set it apart from others in the genre.

The judging panel, for instance, is made up of children aged six to nine, who, after playing with each toy, are tasked with providing (sometimes brutally) honest feedback on what they think makes the cut.

"They are really unique," said Rourke of the casting choices, which sought to find a diverse "When you work with a big company like Mattel and Disney, it's their job to think of every crazy scenario, like 'If we launch the show with the next Barbie and it is a multi-billion-dollar business, everyone better have covered their bases."

022

group of relatively unknown kids.

"Each (young judge) has a unique point of view and you have to literally pick your mouth off the floor sometimes with their incredible honesty.

"I think, also, that Eric Stonestreet is the perfect host. The man has so much patience and his humor really balances out the sometimes very direct judgements of these kids," he said.

Its most ambitious promise,

however, occurs as soon as the season finale airs. That's when the winning toy is made

case through a partnership with Toys R Us).

Mattel, in particular, was under pressure to vastly speed up its manufacturing cycle.

A process that parmally would take 18 to 24

available for purchase across the U.S. (in this

Rourke

A process that normally would take 18 to 24 months to get a toy on a retailer's shelf, was compressed to just five months.

"Yes, it was anxiety provoking," said Pistor. But, she added, "the heart of Mattel is about innovation."

Meanwhile, the deal-making and legal wrangling that went on behind the scenes was

so intense, Faigus was prompted to call the business affairs and legal teams

associated with the various production partners "the unsung heroes of the show."

There were patent issues to sort through, toy safety standards to pass, legal documents to draft, and IP hurdles to clear before cameras could even start rolling.

"When you work with a big company like Mattel and Disney (ABC's parent co), it's their job to think of every crazy scenario, like 'If we launch the show with the next Barbie and it is a multi-billion-dollar business, everyone better have covered their bases.' You've got to think about those kinds of things," said Faigus.

Added Pistor: "The vetting of all that and, at the same time, making it good television, was quite a feat."

The branded element of the series — which can sometimes lead to a case of 'too-many-cooks-in-



"You need to have great toys; you need to have great inventors; you need to have great stories; you need to have fun judges."

the-kitchen' — proved, in this case, to be among the least of the production's challenges.

"It was a really smooth relationship," said Rourke, who had previously worked with Mattel on a series for Hulu, Genuine Ken: The Search for the Great American Boyfriend.

"The worst thing that can happen when you are trying to put a show together with a lot of people is to have different agendas," said Faigus. "Everyone had the same exact agency on this: You need to have great toys; you need to have great inventors; you need to have great stories; you need to have fun judges.

"When you are all coming at it from the same direction, it is going to be a great relationship," she said.

From a brand perspective, it helped, said Pistor, that Mattel wasn't interested in "micromanaging" the contestants by insisting on what the company felt was going to be a good toy or pushing for obvious product placement or branding. "The best branded content is inside

out and not outside in," said Pistor. "We wanted to do this because we wanted

to celebrate our DNA. We wanted to celebrate invention and kids and bring that to life."

Pistor noted that *The Toy Box*was also empowered by Mattel
president and COO Richard
Dickson who championed the
project in its earliest stages.
"He had authority to tell the

was a good idea and good investment regardless of whether the (winning) toy is Barbie or not. It reflects our brand in a way we want our

company and our board that this

For Rourke, who will be shopping the format

brand reflected," she said.

internationally at MIPTV in April, the show's success in the ratings and in the market may prove to be a new marketing model for brands.

"This is a piece of entertainment. We want to entertain people," he said.

"But it is also a retail play and, if we are successful, maybe this will become a really viable way of launching toys on television. We are laying down tracks for having ABC and Mattel be in business together in a really unique way."

As for producers interested in tackling such a complex partnership, Rourke had this message:

"I would just tell anyone who endeavors to do something like this that you treat it like a campaign," he said "Every day you have to wake up knowing that there are going to be issues, there is somebody that you are going to have to get on the phone with and convince how amazing the show is going to be even though it's never been done before. You need to be very evangelical about it and convert people."

JUMPWIRE MEDIA

SOCIAL MEDIA AGENCY

Social Media Management for Entertainment Companies













BY DARAH HANSEN

BBC Studios is rolling up its sleeves in a bid to compete in markets around the world as a fully fledged commercial entity.





or a hint of the big changes rumbling through BBC Studios, take a peek at Mark Linsey's daytimer.
With the official launch of the UK pubcaster's television production arm as a full commercial subsidiary on April 1, paving the way for it to make programs for other broadcasters and channels, the boss's diary has been steadily filling up with appointments with various commissioners, many of them in the U.S.

"We'll definitely launch with a bang. We want people to know that we are open for business. We want people to know that we will be coming to their commissioners with our creativity and our ideas," Linsey, who was appointed director of BBC Studios last May, tells realscreen.

Ultimately, he says, "we want to be making as many programs for as many broadcasters as we can."

The move to craft BBC Studios as a commercial entity comes more than two years after BBC director general Tony Hall first made public plans to beef up the pubcaster's overall competitive edge.

Since then, the plan to commercialize production has slowly inched forward, winning the necessary approvals along the way, including from the UK independent producers' association Pact. Pact's blessing followed a deal to lift the lid on BBC's in-house guarantee and make certain titles — among them the long-running Songs of Praise and sports-themed A Question of Sport — available to outside competition. Eventually, the percentage is expected to shift to 100%, with the exception of news and news-related current affairs programming.

BBC Studios is already making popular programming, including a slate of factual offerings from enduring entertainment formats Strictly Come Dancing and Top Gear to historical series such as Britain's Forgotten Slaves and Secrets of Orkney, and lifestyle offerings such as Simply Nigella. These days, of course, the studio can't be mentioned without a nod to natural history juggernaut

Planet Earth II, which, after scoring record audiences in its UK run last year, became BBC America's most-watched unscripted telecast in total viewers when it premiered stateside in February.

More recently, the studio's Natural History Unit gave the greenlight to *Blue Planet II*, a seven-part landmark nature series (a co-production with BBC America, German pubcaster WDR and France Télévisions) set to explore the world's oceans. BBC Studios has also inked co-pros with Amazon on a new scripted series, and with PBS to develop science-based *The Secrets of the Human Body*, among other projects actively in the pipeline.

That list is only expected to grow as BBC Studios continues its "get-to-know-you" push on broadcasters in the coming months.

"It's worth saying that, within factual, we represent a huge amount of breadth and I would also argue a lot of depth, too. There are very few companies that can deliver the range of factual content — science, history and religion — with the degree of specialism and expertise that we couple with that," says Lisa Opie, director of factual at BBC Studios.

"We execute in terms of delivery brilliantly, and we make what is often very complex quite simple," she adds.

BBC Studios currently makes more than 4,000 hours of programming for the BBC each year, and that relationship is not expected to change, says Linsey, who called the pubcaster "our most important customer."

Yet, despite the running start, success is not expected to happen overnight.

"It is quite a big journey that we are going on," says
Opie. "There is a lot to do and it's a big change that this
signifies for us. If you've worked in a world where you've
had an in-house guarantee and only one customer, it's a
very big shift to end up in the big, broad, wide world. We
know that we are going to have to work hard." •



ith Cannes once again on the horizon (so close we can almost taste the rosé), the *realscreen* team has endeavored to make the acquisition process a little clearer by offering up our picks of programming that caught our attention and we think deserves a closer look. This year's MIPTV Picks span the genres, from stunning natural history projects to perhaps even more stunning political campaigns, with plenty of fun factual, history, science and culinary journeys in between. Congratulations to this year's Best in Show selection, which wins for its submitting company a pass to the 2018 Realscreen Summit.

CHILDREN OF THE SUN: WILD BEES AND BUTTERFLIES

Partners: Nautilus Film for BR, Arte, WDR, ORF; Distributed by Autentic Distribution GmbH

Aired: Feb. 13/14, 2017

Length: 2 x 45 (German)/2 x 52 minutes (English) HD **Rights Available:** Worldwide, excluding GSA

Filmed in 4K and HD, and mastered in HD, this two-part series offers viewers a rarely seen perspective of the insect world. Combining beautiful imagery and science, *Children of the Sun* challenges viewers to better understand and care for butterflies and

wild bees so that their survival, and our own, is assured.



AGE OF CONSEQUENCES

Partners: Produced by PF Pictures; Distributed by PBS International **Air date:** Late May (U.S.) \blacktriangleright **Length:** 1 x 61/1 x 80 minutes HD

Rights Available: Worldwide

Age of Consequences investigates the impact of climate change on increased resource scarcity, human migration and conflict through the lens of U.S. national security and global stability. Through unflinching case-study analysis, distinguished military leaders and veterans take viewers beyond the headlines of the conflict in Syria, the social unrest of the Arab Spring, the rise of radicalized groups like ISIS and the European refugee crisis to lay bare how climate change stressors interact with societal tensions and spark conflict.



THE VIETNAM WAR

Partners: Produced by Florentine Films and WETA; Distributed by PBS International, PBS Distribution

Air date: September 2017 Length: 18 x 60 (U.S.)/10 x 60 minutes (WW) HD

Rights Available: Worldwide

In an immersive narrative, directors Ken Burns and Lynn Novick tell the epic story of the Vietnam War as it has never before been told on film. The film features testimony from nearly 100 witnesses, including Americans who fought in the war and others who opposed it, as well as Vietnamese combatants and civilians from both the winning and losing sides. Six years in the making, the series brings the war and the chaotic epoch it encompassed to life through rarely seen, digitally re-mastered archival footage, photographs, television broadcasts, home movies, audio recordings and more than 100 iconic musical recordings.

MIPTV PICKS



TO THE A





LAWLESS OCEANS: MURDER ON THE HIGH SEAS

Partners: Wall to Wall Productions; FNG Content Distribution

Aired: Jan. 10, 2017 (U.S.); Feb. 19, 2017 (WW) (National Geographic)

Length: 6 x 60 minutes ► **Rights:** Worldwide

The world's oceans have become a wild west where there is scant law enforcement and bandits operate with impunity. Beyond their territorial waters, governments have little incentive to police the high seas. Add to that flags of convenience, multinational crews and extended chains of vessel ownership, and you rapidly encounter complex and multiple layers of deniability. Over six episodes, *Lawless Oceans* follows maritime special investigator Karsten von Hoesslin as he looks to solve a brutal murder at sea. In the process he encounters drug smuggling, human trafficking, illegal fishing and piracy — as criminals roam free, beyond the reach of the law.

CALL THE MIDWIFE: CASEBOOK

 $\textbf{Partners:} \ \mathsf{Produced} \ \mathsf{by} \ \mathsf{Midnight} \ \mathsf{Oil} \ \mathsf{Pictures} \ \& \ \mathsf{Neal} \ \mathsf{Street} \ \mathsf{Productions;} \ \mathsf{Distributed} \ \mathsf{by}$

Beyond Distribution

Aired: Jan. 15, 2017 (BBC1) **▶ Length:** 1 x 60 minutes

Rights Available: Worldwide outside of the UK

This one-off documentary special looks at the real-life stories that are the inspiration behind the BBC drama series *Call the Midwife*. Host Stephen McGann, better known to fans of the show as Dr. Patrick Turner, travels across the UK to examine the developments in medical care, changes in midwifery practice and advances in medicine in the 1950s and 60s. The special also features interviews with key cast members to reveal how this hard work behind the scenes all comes together to inform their performance, and helps them develop the characters they play.

XPI ORATION: NATURE KNOWS BEST

Partners: Produced by Steve Rotfeld Productions; Distributed by Boat Rocker Rights

Aired: September 2016 (Fox Station Groups) ► **Length:** 26 x 30 minutes

Rights Available: Worldwide

Host Danni Washington, a self-proclaimed "eco-geek" and marine biologist, is out to prove that nature is the mother of all inventors. This new series explores the latest and greatest scientific revolutions inspired by evolution — from how snake biomechanics help us navigate small spaces to how gecko feet are helping our future military walk up walls. *Xploration* takes viewers into the complex world of how scientists, engineers and innovators in every field are taking their cues from nature to create the world's most amazing inventions and advancements.

SURVIVORS OF THE WILD

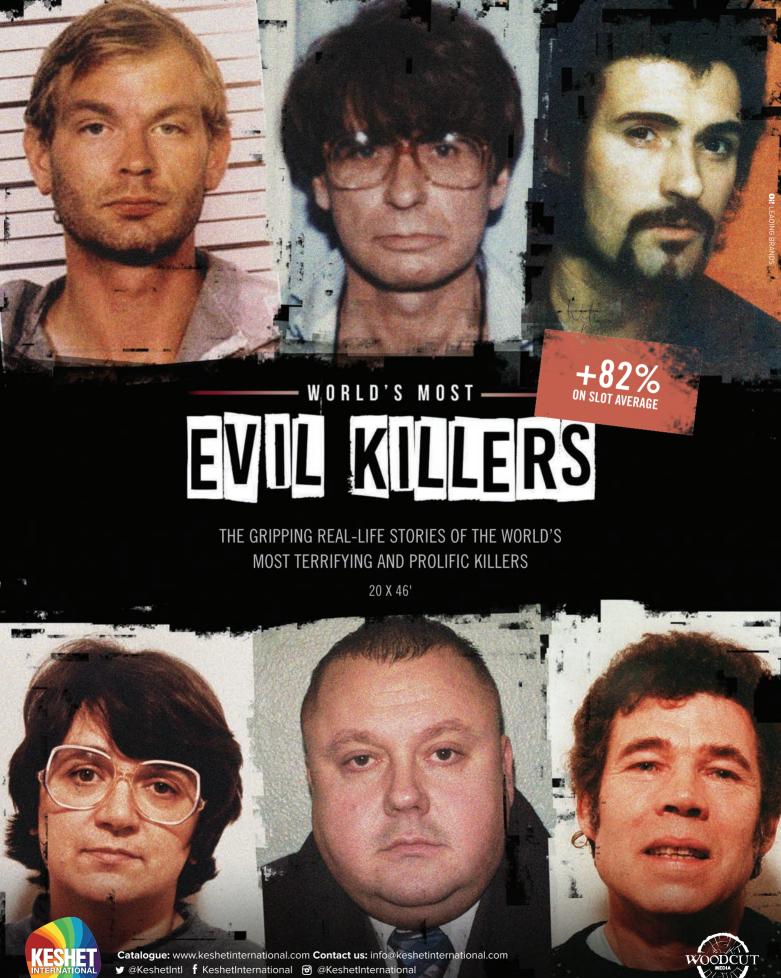
Partners: Rotating Planet Wild Productions; Distributed by Off the Fence

Air date: April/May, 2017 (TV5 Canada); Fall 2017 (Arte)

Length: 5 x 60 minutes HD

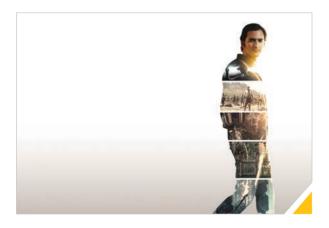
Rights Available: Worldwide, excluding France, Germany and Canada

Set in some of the world's premier national parks and wilderness areas, viewers are taken on an unforgettable journey around the globe to meet some of the animal kingdom's most interesting elders. Each episode highlights three to four species and explores topics ranging from the secrets to long life and essential wisdom of elders to how to fend off younger rivals and late-life sex and reproduction. The high-quality footage is complemented by poignant narration from biologists, conservationists and veterinarians. Engaging, intimate and at times humorous, this series is a stunning illumination of the biological and social forces that shape the lives of these aging animals, and perhaps our own.



MIPTV PICKS







WAR CHILD

Partners: Lightbox; Distributed by FremantleMedia International Aired: March 12, 2017 (Channel 4) ► Length: 1 x 60 minutes

Rights Available: Worldwide

From Oscar-winning producer Simon Chinn and Emmy-winning Jonathan Chinn, War Child follows the stories of four child refugees as they attempt to make their way from their war-torn homes in the Middle East and Afghanistan into Europe. The stories are told from the point of view of the children, some of whom are unaccompanied by parents or guardians, as they embark on dangerous journeys across borders, hiding from the military and police, travelling often by foot and at night or in vehicles and freight trains, and all the while forced to deal with people smugglers trying to extort more money from them.

TRUMPED: INSIDE THE GREATEST POLITICAL UPSET OF ALL TIME

Partners: Produced by Left/Right Productions; Distributed by Showtime Network

Aired: Jan. 27, 2017 (Showtime) Length: 101 minutes

Rights Available: Worldwide, excluding U.S., Canada, UK and Australia This film follows the rise of now-President of the U.S. Donald Trump from the very start of the campaign drama in 2015 to election night on Nov. 8, 2016. With a trove of neverbefore-seen footage, the documentary offers a behind-the-scenes look into the most shocking political upset in U.S. history. It's not too soon to be reminded how crazy the campaign was, from the proliferation of fake news, raging rallies, leaked videos, namecalling, and allegations of deliberate voter interference from both the Russias and the FBI. And. vet. *Trumped* shows how the most unlikely of candidates succeeded in the race.

ORIGINS: THE JOURNEY OF HUMANKIND

 $\textbf{Partners:} \ \textbf{An Asylum Entertainment and Melodysheep Production; FNG Content}$

Distribution ► **Aired:** March 6, 2017 (National Geographic) **Length:** 8 x 60 minutes HD ► **Rights Available:** Worldwide

Origins is a full-sensory, time-travel adventure that delves into history to find the pivotal moments that fueled humankind's evolutionary ascension. The series offers a contemporary point of view, and future-thinker Jason Silva guides viewers through the exploration of these explosive events — such as the discoveries and applications of fire and medicine, as well as war, money, communication, transportation, exploration and shelter — that fundamentally and irrevocably created our modern lives. Each of these "next big things" has been identified in consultation with the world's leading authors and scholars.

BABY ANIMALS AROUND THE WORLD

Partners: Produced by Wildbear Entertainment; Distributed by DRG

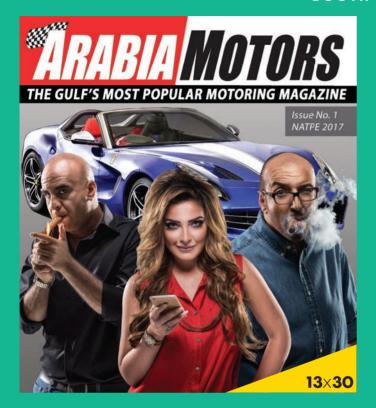
Air date: TBA ► **Length:** 10 x 60/20 x 30 minutes HD

Rights Available: Worldwide

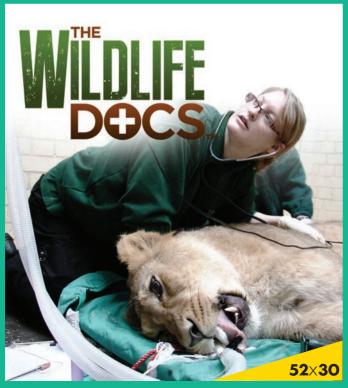
This new series follows a selection of baby animals and their parents from different habitats around the world, taking viewers from the freezing cold mountains of the Arctic and rivers of North America to the arid Middle East and the swamps of Southeast Asia — and even to our very own backyards. Within these familiar environments, baby behaviors and milestones are highlighted, including birthing, first hours, feeding, nurturing, grooming, playing, napping, romping, exploring and learning with mom and dad. It is the ultimate celebration of the animal kingdom through its most loveable critters — the babies.



BOOTH R7.K17









MIPTV PICKS



THE FGTVFD GIRI

Partners: Produced by Casei Media UG & Co. KG for ZDF Info/Arte Germany/Arte

France; Distributed by Autentic Distribution GmbH

Air date: TBA ► **Length:** 1 x 52 minutes

Rights Available: Worldwide, excluding France and Germany

She was young, strong and courageous, but she met an untimely demise in the summer of 1370 BC. Many were saddened by her death and devastated by the loss. This documentary explores, piece by piece, with the help of the work from Danish scientists, how a great mystery of archaeology is solved. The film offers viewers the ability to travel in time to a little-understood epoch of humanity, the Bronze Age, and understand in detail the paths traveled by a prehistoric being. It answers many of the questions about this period, and lifts the veil of mystery surrounding the girl from Egtved.



THE GREAT GUIDE TO THE FUTURE

Partners: Produced by Tile Films Limited; Distributed by Off the Fence **Aired:** Feb. 26, 2017 (TV3) ► **Length:** 6 x 30/3 x 30 minutes HD + UHD

Rights Available: Worldwide, excluding Ireland, North America, Bahamas, Bermuda

and the Caribbean Basin

Leave your time machine at home and hitch a ride into the future. Over six episodes, award-winning science journalist Jonathan McCrea will channel the spirit of adventurers from yesteryear and meet with today's leading scientists and innovators from Ireland and around the globe in a bid to better understand their groundbreaking work. Relationships, wildlife, housing, tourism, energy, and e-waste: What do they look like today, and what will they look like in the future? The Great Guide to the Future promises to reveal the incredible realities of how science and technology is really shaping our future.



KIDS ON THE EDGE

Partners: Produced by Century Films; Distributed by DRG **Aired:** Nov. 16, 2016 (Channel 4) ► **Length:** 3 x 60 minutes

Rights Available: Worldwide, excluding UK

Unprecedented numbers of children are being diagnosed with mental health disorders, being medicated, or are facing a crisis of identity. For nearly 100 years the Tavistock and Portman NHS Foundation Trust has been at the forefront of exploring young minds. The first film follows two children and their mothers as they attend the Tavistock's Gender Identity Development Service, and wrestle with life-changing decisions. The second follows three children who attend Gloucester House, a unique NHS-run primary and early secondary school for children with complex emotional, social and behavioral problems. Episode three tells the stories of two girls who have repeatedly self-harmed, and shows the support they receive from Tavistock clinicians.



ROYAL RECIPES

Partners: Produced by Spun Gold TV; Distributed by All3Media International

Aired: Jan. 23, 2017 (BBC1) **▶ Length:** 15 x 60 minutes

Rights Available: Worldwide, excluding UK

As royal fare gathers widespread popularity, *Royal Recipes*, hosted by Michael Buerk, takes viewers on a historical, and tasty, visit to the former royal palace, Audley End. Buerk is joined by top chefs, including Paul Ainsworth and Anna Haugh, to cook up royal food from the past and present. In addition, Buerk explores the recollections and recipes of Mildred Nicholls, a servant who worked in the royal kitchens more than 100 years ago. Nicholls kept a detailed record of dishes prepared for the King and Queen of the day.



THE VIETNAM WAR

A FILM BY KEN BURNS & LYNN NOVICK



MIPTV STAND P-1.G66

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A LANDMARK DOCUMENTARY EVENT SEPTEMBER 2017





MY WIFE RULES

Partners: Produced by Hubert Productions; Distributed by Global Agency

Aired: Feb. 27, 2017 (France 2) **▶ Length:** 65 x 47 minutes

Rights Available: Worldwide (optioned or licensed in Brazil, Spain, Turkey, Finland

and MENA)

My Wife Rules is a cooking format with a comic twist: contestents are guided by their wives through an earpiece to cook a professional dish they must otherwise prepare on their own. In each episode, three couples compete under the guidance of a top chef who explains the recipe only to the women. The women must then carefully talk their spouses through each step of the recipe, communicating only via an earpiece and a screen. At the end of 60 minutes, it's judgement time. At the end of the show, the couple with the best score wins a cash prize.

MYTHBUSTERS: THE SEARCH

Partners: Produced by Beyond Productions; distributed by Beyond Distribution

Aired: Jan. 8, 2017 (Discovery Science US) ► **Length:** 8 x 60 minutes

Rights Available: Worldwide outside North America

Since 2002 MythBusters has separated fact from fiction in spectacular style. Last year the original cast hung up their lab coats and bowed out with a boom. But, with a myriad of myths still to be tested, the search is on to find a new team to test tall tales and urban legends. To find the best of the best, 10 elite builders battle it out for their chance to continue the legacy. Host Kyle Hill presents the candidates with 16 myths to test their mettle. At the end of each episode one of the hopefuls is eliminated until the final four go head to head in a finale that will launch the careers of the lucky winners. And of course, there are always explosions.



West of the West (3x60)

Discover the history, geography, archaeology and biology of the eight Channel Islands found

off the California coast



The Reformation (3x60)
Series captures how the Protestant Reformation rocked medieval Europe and changed the world.



The Crowd & the Cloud (4x60)
Exciting look at how citizens are advancing science by using phones, apps and other tools to make new discoveries and speed up research.



Visioneer (1x60)
Peter Diamandis and the Ansari X Prize help
usher in a new era of private space flight.



Global Reef Expedition (6x30)
Follow an international team of scientists as they explore the world's most remote coral reefs.



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Screen full programs online: APTWW.org





LIFE ON THE LINE AUSTRALIA

Partners: Produced by Screentime; Distributed by DRG

Aired: March 21, 2017 (ABC Australia) Length: 6 x 30 minutes HD

Rights Available: Worldwide, excluding Australia

The laws of physics are one of the few things in life that are universal, immutable and predictable. We rarely think about them, yet they impact everything we do. Across the series, award-winning documentary filmmaker Todd Sampson tests these powerful physical forces. With the help of some of Australia's leading young physicists, along with a construction and safety team, each episode follows Sampson's journey from the kernel of an idea through to a daring experiment that will show physics in action. The experiments are at the mercy of weather, human error, mechanical failure and Sampson's own willpower; however, the science on which they are based remains absolute.

SFX TAPF

Partners: Produced and distributed by Armoza Formats

Air date: TBA ► **Length:** 60 to 90 minutes

Rights Available: Worldwide (optioned in Germany)

Sex Tape is best described as a cheeky social-experiment series. It features three couples each week trying to fix their relationships, and they are prepared to take some risky steps to set things right. The couples tape themselves during their most intimate moments, including dealing with issues of sex. They then meet with two other couples and, under the guidance of a professional sex therapist, reveal their uncensored tapes to each other. The ultimate goal is that each couple is able to walk away with insightful and meaningful ways to boost their love lives. •



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2018 60TH ANNUAL GRAMMY® AWARDS -

Running time: 1 x 210'
Genre: Awards/Music Show
The world's most popular annual television
music event! Music's biggest names perform on
"Music's Biggest Night®" – the milestone 60th
Annual GRAMMY AWARDS®, to be broadcast in
over 190 territories worldwide. The 59th show
included memorable performances by such
stars as Beyoncé, Bruno Mars, Adele, Katy Perry,

Chance The Rapper, Lady Gaga and many more.

WICKED TUNA -

CBS New! Live!

NatGeo Seasons One and Two Now Available! Running time: 25 x 60' | Genre: Reality One of the top-rated shows on the National Geographic Channel features a group of spirited fishermen facing off in frigid North Atlantic waters competing to catch the elusive, and lucrative, Bluefin tuna.

STAYIN' ALIVE: A GRAMMY® Salute to the Music of The Bee Gees - CBS New!

Running time: 1 x 120' | Genre: Music Special

Hosted by John Travolta and featuring a star-studded line-up of incredible performances, the evening's most electrifying moment occurred when The Bee Gees founder Barry Gibb performed "Jive Talkin;" and "You Should Be Dancing," and was then joined onstage by the other guest performers in a heart-soaring, show-stopping finale of "Stayin' Alive."



TOP 20 FUNNIEST – truTV 3rd Hit Season! Running time: 49 x 60' | Genre: Reality Television's FUNNIEST series continues to grow as comedic commentary charts the best viral videos, home movies, surveillance clips, event footage and news bloopers, while viewers count down to the week's most hilarious video.

MADONNA: REBEL HEART TOUR -

Showtime New!

Running time: 1 x 120' | Genre: Music Special Superstar Madonna reminds us all why she's still the reigning Queen of Pop in her brand-new television special. The show chronicles the global icon's highly successful, tenth major international concert series and includes the incredible Madonna music that has touched the world

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Big Pacific

(4 x 50' + Making Of) (4K)
Genre: Wildlife + Nature
Distributor: ZDF Enterprises
The Pacific Ocean covers one third of the
Earth's surface. It is greater than all Earth's
land combined, holds half of our world's
water, and hides the deepest place on our
planet. It's what huge and iconic, rare and
dazzling creatures call home — and where
creatures yet to be discovered lurk.

Over four cinematic episodes, "Big Pacific" breaks the boundaries between land and sea, moving throughout the Pacific Ocean to present a broad range of locations,

species, natural phenomena and behaviours. Each episode focuses on an iconic characteristic of the Pacific: Passionate, Voracious, Violent, and Mysterious.

Filmed in Ultra High Definition, "Big Pacific" will present the ocean and its denizens in a way never before seen on television — exploring the monstrous to the minute; the alien to the intimate.



The Story of Europe

(6 x 50") (HD)
Genre: History & Biographies
Distributor: ZDF Enterprises
This ground-breaking series tells "The Story of
Europe" in six glossy episodes exploring different
chapters of its eventful history. It is available
in two versions: without presenter or hosted
by the acclaimed historian Christopher Clark.
It's a journey through time and across space,
from the physical beginnings to the first human
settlers the evolution of European culture and

religion, historical achievements in exploration,

technology and politics, and a daring look at the

Europe has been at the heart of world events for thousands of years and laid the foundations for much of modern society worldwide, while its perpetually fluctuating landscapes, climate, fauna and flora have shaped its own story. Stunning photography, pertinent questions and surprising insights paint a mesmerising portrait of Europe.



Children of the Wild

continent's present and future.

(1 x 50' 4K + 1 x 4' VR Special) Genre: ZDFE.factual | Science + Knowledge Distributor: ZDF Enterprises, Mainz / Germany In many cultures there are myths about "wolf children" who were taken from their families and then grew up in the wild, either alone or with wolves, bears or other animals. But how close are such stories to reality?

This program offers a combination of two stories: the true story of the monkey boy John Ssebunya in Uganda, and that of Rudyard Kipling's Mowgli, the most famous, albeit fictitious, wolf child of all.

Unlike the children in the myths and stories,

children who grow up without human beings have massive problems integrating themselves into society. The program specifically follows the fate of the young Ugandan boy John Ssebunya. If there is no human being as communication partner in the first years of a child's life, the wolf child will yelp, growl, scream or grunt. He is not yet ready to make contact with other children.

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All New Cold Justice (10 x 60')

Kelly Siegler, and her team of crime scene investigators and trained detectives, put their knowledge and experience to work helping law-enforcement officers and families solve cold cases. A Magical Elves and Wolf Reality production for Oxygen.



Spies (4 x 60′)

Three former British Secret Intelligence Service operatives bring together a diverse group of people to test if they have the skills and qualities required to make it as "Spies". A Minnow Films & Group M Entertainment production for Channel 4.



That's Amazing (8 x 60')

That's Amazing takes viewers into the great outdoors to find people doing amazing, untold, and curious things with weather and the elements. A The Weather Channel production for The Weather Channel.



Corus Studios

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The Baker Sisters (13x30) – FOOD/LIFESTYLE

Celebrating the most mouthwatering baked treats across North America, follow real life sisters and bakers Rachel Smith and Jean Parker as they take viewers inside the sublime world of sensational sweets. Seeking out and sampling signature items from establishments across North America, the dynamic duo taste and bake their way through this deliciously decadent series. Produced by Alibi Entertainment Inc. in association with Corus Studios for Food Network Canada.



Home to Win - Season 2 (8x60) - RENO/COMPETITION

The new season of the smash hit brings together 30 of the best known renovation and design celebrities including Scott McGillivray (Income Property), Mike Holmes (Holmes on Holmes), Bryan Baeumler (Leave it to Bryan), and Sarah Richardson (Sarah 101). Together, they will completely transform an average house into a dream waterfront property for one lucky competitor to win. Produced by Architect Films in association with Corus Studios for HGTV Canada.



Backyard Builds (8x30) - RENO/LIFESTYLE

When indoor space isn't enough, Backyard Builds showcases the endless opportunities outdoor areas can provide. Contractor and designer Brian McCourt and design expert Sarah Keenleyside work with homeowners to create one-of-a-kind outdoor spaces. Whether it's a shipping container converted into an office space, a shed turned into a cake studio or a backyard forest transformed into a treehouse village, this duo can extend and expand any living space into something extraordinary. Produced by Frantic Films in association with Corus Studios for HGTV Canada.



235 East 45th St, New York, NY 10017 Tel: +1-212-210-1400 Stand Number: D3 C1

NFTWORKS"

A+E Networks is an award-winning, global media content company offering consumers a diverse communications environment ranging from television networks to websites, to home videos/DVDs to gaming and educational software. A+E Networks is comprised of A&E® Network, Lifetime®, History®, Lifetime Movie Network®, Bio™, H2™, History en Español™, Crime & Investigation Network™, Military History™, Lifetime Real Women®, A&E IndieFilms®, A+E Networks International®, A+E Networks Digital® and A+E Networks Consumer Products™. A+E Networks channels and branded programming reach more than 425 million households in over 150 countries. The A+E Networks international website is https://sales.aenetworks.com/. A+E Networks is a joint venture of Disney-ABC Television Group and Hearst Corporation.



SEVEN YEAR SWITCH®

HOW FAR WOULD YOU GO TO SAVE YOUR MARRIAGE?

(Primetime/1 hour) Genre: Format In FYI's new original series, Seven Year Switch, four couples at a crossroads in their relationship will get the chance to live with a stranger for two weeks, in an experimental marriage, to help determine if different traits and characteristics in a mate could make their marriage stronger.



BRIDE & PREIUDICE™

WILL LOVE CONQUER ALL?

(Primetime/1 hour) Genre: Format Three couples, all madly in love, decide to make a lifelong commitment and get married in the face of staunch opposition from their family and/or friends. Can they overcome prejudices born out of differences in race, religion, class or sexual preference? Over the course of six episodes (eight hours of television), the couples will plan their weddings while they attempt to bring their divided loved ones together. Will the couples go through with the weddings? Will their families and friends show up? And if they show up, will anyone speak now? Or will they forever hold their peace?



THE ULTIMATE TEST OF HUMAN WILL (Primetime/1 hour) Genre: Format Alone challenges 10 contestants to survive in unforgiving terrain and face their biggest battle: extreme isolation. The last contestant standing gets a half million dollars in this selfshot competition series. There are no camera crews, no contacts and no gimmicks. The contestants are on their own to hunt, build shelters and fend off predators. Can they stay sane and ultimately, stay alive?



Familie de Mollaan 1, 1217 ZB HILVERSUM, The Netherlands Phone +31 35 5333111 | www.talpa.tv

Talpa Media comprises Talpa Netherlands and Talpa Global. Talpa Netherlands consists of Talpa Content, the group's in-house creative development unit for television formats and connected concepts, and Talpa Productions, the group's TV production unit that produces the shows for The Netherlands. Talpa Fiction, the company's scripted arm, Vorst Media and MasMedia are separate production units focused on the development and production of formats.

Talpa Global is dedicated to the worldwide licensing of Talpa Content's formats and finished series. Its Global Productions division ensures the quality of Talpa formats across the globe, whereas Global Connect is globally operating and monetizing its in-house developed digital products. Global Music & Talent Agency monetizes the rights from talents during and after their participation on various Talpa shows.

Talpa Media's global network includes production companies Talpa Media USA, the division of the Talpa Media based in Los Angeles, Talpa Middle East, headquartered in Dubai, as well as Talpa Germany with offices in Berlin and Hamburg. Other Talpa partnerships are vested in the UK, Australia, France, Italy, the Nordic region, Sub Saharan Africa and Portugal.

Talpa Media is a separate business unit within ITV Studios.



A WHOLE NEW BEGINNING

Duration - 45 min | Episodes - 52 Genre - Reality | Producer - Talpa Commissioning/Originating Broadcaster & Country:

The Netherlands RTI 4

What if you could press the reset button and start over? Leave all your troubles and worries behind? But also: your job, school, family, friends, house... and all your belongings? In A Whole New Beginning, three families have a chance to build a new life and a new future in a remote place on the other side of the world... from scratch! Will they find happiness, peace and harmony? After one year, they'll have to make the most important decision ever... will they go back to their old life, or will they stay?



5 GOLD RINGS

Duration - 25 min / 45 min | Episodes - 8 Genre - Connected Game Show | Producer - Talpa Commissioning/Originating Broadcaster & Country: The Netherlands SBS6/United Kingdom ITV In 5 Gold Rings, every pixel counts. Players get five rings to answer questions over five levels. A huge interactive LED floor projects amazing animated pictures that are the base of each question. Players need to put the rings on the correct answer, but the rings become smaller throughout the game, making it even more challenging whilst the difficulty level of the questions remains the same. And with a unique connected gameplay, viewers have a mini version of the floor in the palm of their hands and can truly be part of the experience.



Duration - 45 min | Episodes - 12

Genre – Entertainment | Producer – MasMedia Commissioning/Originating Broadcaster & Country:

The Netherlands / NPO3

In Cannonball, daredevil couples compete in a spectacular and fun slip n' slide water battle. The show consists of multiple rounds covering distance, speed, height, and more! Will the human cannonballs reach new heights or make a painful belly flop? Find out who can make the biggest splash on this fun-filled new show!



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Escapade Media is dedicated to developing distinct content in line with the technological developments of the industry, whilst offering titles that all have a distinct point of difference. We are seeking to form partnerships with producers across the world for both completed content, but also content or projects in development. Our global team work across sales of completed content, commissioning of new projects and working with clients to ensure the content on offer is in line with marketplace demands



Charged & Disbarred 13 x 30′ 4K

Crime Factual

Charged and Disbarred explores real life crimes perpetrated by those trusted with the law. Narrated by lawyer and prosecutor James Pacitti, the show highlights the victims of these cases and explores the evidence, exposes the corruption that leads to further investigation and ultimately prosecution, rendering the crooked "Charged & Disbarred". Shot in 4K, these cases will be brought to life by providing

background information, facts and evidence. Each episode will investigate 2 cases, both underpinned by the vein of corruption of that episode. The series will look at actual interviews from the court room, with investigators and paralegals, deputy trial counsel, victims and witnesses to the crime, as well as documents and archival footage, to give those involved a chance to tell their side of the story.



Rottnest & The Mystery Islands $2\times50^{\circ}$ UHD

Natural History

Islands worldwide are grand experiments in nature, with their isolation creating unique conditions for animals to diverge from the norm. But some islands take evolutionary twists to the extreme. On the far west of the Australian continent with the limitless Indian Ocean beyond, there is a set of islands whose inhabitants defy all laws of nature.

The three islands lie side by side but each is ruled by a different animal. One by a unique marsupial, the second by a penguin and the third by one of the worlds most venomous snakes, as though evolution has divided the real estate equitably. And on the islands each animal has become stranger than ever - with a set of features so unique they are bizarre. Most surprisingly, this evolution has been extremely rapid, a mere seven thousand years since the islands were separated.



$\textbf{Food.Sail.Love}~8\times30^{\prime}~4\text{K}$

Lifestyle

A stunning voyage of food, culture and friendship along the alluring coastlines of Italy, Greece, Turkey and France. These are the tales from the classic yacht Barinia and it's family of 25 years, Narelle the chef and Patrick, the skipper. Jump aboard this journey where we visit friends and celebrate the food and customs that are born of a deep connection between the land, the sea and the people.

This is a love affair with the Mediterranean life. This unique culinary voyage pushes beyond the veneer of common tourism and invites the viewer to experience the local life and the preservation of precious traditions.



JC Tha Barber $13 \times 30' \ 4K$

Factual Entertainment

JC Tha Barber follows celebrity barber JC Hammons into the homes and dressing rooms of today's hottest stars from the world of film, hip-hop, and professional sports. As their friend, their confidant and their barber, JC gets the inside scoop on the latest celebrity happenings and hottest stories before they break. JC is also a "hype man" and performer who has been on stage with French Montana and Sean Kingston.

JC's journey to the top has been far from smooth. In his early 20's he was hanging out with the wrong people and ended up in jail, the impact of this experience would change the direction of his life forever. While incarcerated he found that he had a talent for the barbering arts and decided to follow this career upon his release from prison. The only Filipino in barber school, his hustle and drive set him apart from others and caught the attention of his instructors. JC used his unique ability to market himself to build his clientele and win over those that doubted his talent. Today he finds himself, as one of the most sought after celebrity barbers in the game and an inspiration to many.



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MIPITY Stand Number: P7 K17



EXPOSED | Genre: Crime | Duration: 6x60

Not even the bright lights of Hollywood can protect you from crime. Uncover the truth behind heinous crimes committed against celebrities, by celebrities. Find out why the criminals picked their target, how they did it, and how they got away with it. From kidnapping to embezzlement, review all the evidence in these terrifying cases. Produced for Reelz.



SUPER FAN BUILDS | Genre: Docu-Series, Lifestyle | Duration: 11x30 Watch Hollywood's top prop makers build one-of-a-kind items for super-fans of comic books, video games and movies. Whether you're a fan of classic films like "Back To The Future" or a Minecraft obsessed gamer, you'll be blown away by these creations! Produced for Go90.



ARABIA MOTORS | Genre: Automotive, Docu-Series | Duration: 13x30 Arabian riches and over-the-top lavish lifestyles meets car fanatics. Follow the partners of the most popular car magazine in the Middle East as they grow their global magazine empire and test drive and profile every car in the region – from luxury collectibles to classics to the most expensive cars ever made.



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THE GLOBAL 100

ime flies. The 2017 realscreen Global 100 list, showcasing innovation, business acumen and, of course, great content, is celebrating 11 years in publication. As has been the tradition since 2006, the list is painstakingly compiled by our staff using input directly from you — the producers, network executives, distributors, agents and others working in the industry. We

put the call out for your votes on the non-fiction and unscripted programs and documentaries that you believe were the most original, best executed and just plain best productions of 2016, and the production companies behind them. And, again, you've responded with enthusiasm. Some of the names here will be familiar - established veterans who've graced many a Global 100 list. Other companies,

meanwhile, have earned a spot here for the first time, winning you over with their creativity and expertise in everything from natural history and science to social-issue docs and reality television.

Some things never change, however. Our intent, always, is to provide a snapshot of the past year in global factual content. We trust you will enjoy the results.

Darah Hansen, managing editor

CANADA



BIG COAT MEDIA

Headquarters: Toronto | www.bigcoatmedia.com

Number of hours produced in 2016: 70 | Employees: 144

Recent/current titles: Love it or List it, Love it or List it Vancouver, Love it or List it Vacation Homes

Upcoming titles: |illian and |ustin

Canadian television isn't lacking in global successes, but the number of franchised shows that come out of the country is a substantially shorter list. Enter Big Coat Media — a Torontobased prodco that developed one of the most successful franchises in Canadian history. The Love it or List it format sees a realtor and home designer competing against one another to convince divided homeowners to either remain in their newly redesigned home or relocate to a different house scouted by the real estate agent. Joining its first spinoff, Love it or List it Vancouver, Love it or List it Vacation Homes (pictured) debuted last May. Big Coat also has global deals for the format. Kirstie and Phil's Love it or List it debuted in 2015 in the UK. The format rights were also sold in 2016 to distributors in Australia, France, Belgium, Denmark, the Netherlands, Sweden and Norway.

This award-winning indie's production stable also includes Ghosts in My Home, Animal Magnetism, Chef Worthy, Paranormal Home Inspectors and My Parent's House. Up next, Jillian and Justin, which follows the lives of Love it or List it Vancouver and The Bachelorette Canada's Jillian Harris and her fiancé.

Big Coat bolstered its senior management team in July 2016 with the appointment of Christine Diakos as head of production. Meagan Kashty

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Cineflix Productions	The Detectives Club: New Orleans, The Deed	Toronto	www.cineflixproductions.com
Force Four (an eOne company)	First Dates	Vancouver	www.forcefour.com
Frantic Films	'Til Debt Do Us Part, Still Standing	Toronto	www.franticfilms.com
Great Pacific Media (a Thunderbird company)	Heavy Rescue: 401, Highway Thru Hell	Vancouver	www.greatpacifictv.com
Insight Productions	How to Change the World, Intervention Canada	Toronto	www.insighttv.com
Lone Eagle Entertainment	You Gotta Eat Here!	Toronto	www.loneeagle.tv
Media Headquarters Film & Television	Outlaw In-Laws, Canada's Smartest Person	Toronto	www.mediahqs.net
Omnifilm Entertainment	Jade Fever	Vancouver	www.omnifilm.com
Paperny (an eOne company)	This is High School, Chopped Canada	Vancouver	www.papernyentertainment.com
Proper Television	Tougher Than it Looks, Vegas Rat Rods	Toronto	www.propertelevision.com
RTR Media	Income Property, Home Town	Toronto	www.rtrmedia.com
White Pine Pictures	All Governments Lie, Arctic Secrets	Toronto	www.whitepinepictures.com



BRISTOW GLOBAL MEDIA

Headquarters: Toronto | www. bristowglobalmedia.com

Hours produced in 2016: Over 90 hours **Employees:** 305 (includes freelancers)

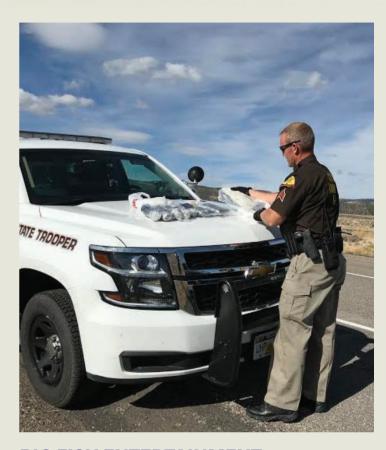
Recent/current titles: Hockey Wives, Pardon My French, Pressure Cooker **Upcoming titles:** 150th Playlist Live: Juno's Edition, Canada: The Story Of Us Toronto-based Bristow specializes in creating multi-platform content across all genres including scripted, lifestyle, reality, documentary and sports. The prodco's hit Hockey Wives was recently greenlit for a third season by Corus Entertainment's W Network after it landed among the top-ranked series on the network for women aged 25 to 54, according to Numeris data provided by Corus. The show found fans on iTunes Canada with episodes of Hockey Wives, which centers around the oh-so-Canadian lives of the wives and girlfriends of NHL hockey players, ranking as the number-one reality series on the media player, Corus notes.

More recently, Canadian pubcaster CBC commissioned the company to produce the forthcoming drama docuseries Canada: The Story of Us (pictured), which will broadcast as part of CBC's original programming commissioned to celebrate the nation's 150th anniversary this year (July 1, to be exact). The 10 \times 60-minute series, based on Nutopia's original format, explores the people, places and events that have shaped the nation, using techniques such as fact-based dramatizations, CGI animation and interviews.

The company was created in 2013 by broadcast executive and producer Julie Bristow, whose 20-year career at the CBC includes stints as executive director of factual entertainment, sports and Olympic entertainment, and studio and unscripted content.

The prodoc recently appointed Marlo Miazga as VP of content. Miazga will work with Bristow to lead the production and development of content. Bristow says the company is now focused on growing its factual slate in two key areas: modern-history programming and the sports-adjacency space. It's also set its sights outside Canada's borders, with a push to expand internationally. To that end, the company has partnered with Jamie Oliver's Fresh One Productions in the UK for development to bring its creative content across the pond. **Selina Chignall**

UNITED STATES



BIG FISH ENTERTAINMENT

Headquarters: New York | www.bigfishusa.com **Number of hours produced in 2016:** 70

Employees: 215

Recent/current titles: Live PD, Black Ink Crew New York, Tattoo Girls, Hustle & Soul

Upcoming titles: Black Ink Crew Chicago, Live PD: Police Patrol

Big Fish Entertainment entered its 10th year with a series addressing the perceived lack of transparency among American police forces.

Live PD (pictured), a weekly 8×120 -minute live docuseries capturing the action of six police departments across America in real time, premiered in October 2016 on A&E to a U.S. audience of 776,000 viewers. By mid-December, the program had ballooned to 840,000 total viewers per week, while regularly outperforming its time slot by 53% with total viewers.

The uptick in viewership enticed A&E to formally prolong the Friday night series to a total run of 21 episodes, stretching *Live PD* into the spring of 2017.

The full-service production company has continued a successful run of *Black Ink Crew*, with the fifth season airing this year on Viacom-owned net VH1 alongside the second season of spin-off *Black Ink Crew Chicago*.

Big Fish ramped up its production efforts for first quarter 2017 after closing the year prior on a strong note via the success of *Live PD*. Programs that kicked off the Year of the Rooster include WEtv's docudrama *Hustle & Soul* (6 x 60 minutes), following a Brooklyn restaurant on its quest to receive a Michelin Star rating, and TLC's docuseries *Tattoo Girls*, chronicling the exploits of a Missouribased tattoo shop with an all-female staff. **Daniele Alcinii**



LEFT/RIGHT PRODUCTIONS

Headquarters: New York | www.leftright.tv Number of hours produced in 2016: 100+

Recent/current titles: Ride with Norman Reedus, The Circus, Odd Mom Out, Trumped: Inside the Greatest Political Upset of All Time **Upcoming titles:** James Cameron's Story of Science Fiction Multi-award winning indie Left/Right, part of the Red Arrow Entertainment Group, kicked 2016 off with a pair of elevations in its senior ranks. Anneka Jones, formerly SVP of development, became EVP of development and current production, while Kevin Vargas was lifted to chief operating officer from SVP and head of production.

Since its founding in 2005 by co-presidents Banks Tarver and Ken Druckerman, the New York-based outfit has established itself as one of the most successful production companies on the East Coast, having received three Emmy Awards for Showtime's This American Life, while producing VH1's hit series Mob Wives, which ended in '16, and National Geographic's Generation X.

With the executive team firmly in place, Left/Right set its sights on the June premiere of AMC's cross-country motorcycle travelogue featuring The Walking Dead star Norman Reedus. The first season of Ride with Norman Reedus, which shadowed the actor and motorcycle enthusiast across the U.S. to visit custom bike shops and roadside smokehouses, drew in an average 800,000 total viewers per episode for AMC. Meanwhile, Showtime's ambitious political docuseries The Circus, which premiered in January 2016, received favorable reviews from critics across the board.

Looking ahead, the company is looking to secure international sales for the Ted Bourne, Mary Robertson and Banks Tarver-

	directed Trumped: Inside the Greatest Political Upset of All T (pictured) from Showtime Documentary Films. DA	ime
FULTON COUNTY JAIL INMATE	JAIL	

		ALC: PROPS	S. S. C. S. C. S. C.
COMPANY	TITLES	HEAD OFFICE	WEBSITE
25/7	The Biggest Loser	Los Angles	www.257productions.com
3 Ball Entertainment	Bar Rescue, L.A. Hair	Redondo Beach	www.3ballentertainment.com
51 Minds	Below Deck	Hollywood, CA	www.51minds.com
44 Blue (a Red Arrow Entertainment company)	Wahlburgers, Rock and a Hard Place	Studio City, CA	www.44blue.com
495 Productions (a FremantleMedia company)	Party Down South, Martha & Snoop's Potluck Dinner Party	Burbank, CA	www.495productions.com
A. Smith & Co. (a Tinopolis company)	American Ninja Warrior, Unsung	Toulca Lake, CA	www.asmithco.com
All3Media America (an All3Media company)	Chrisley Knows Best (with Maverick TV)	Los Angeles	www.all3a.com
Atlas Media Corp	Hotel Impossible, Best Worst Thing that Ever Could Have Happened	New York	www.atlasmedia.tv
Authentic Entertainment (an Endemol Shine company)	Flipping Out, Guilty Pleasures	Burbank, CA	www.authentictv.com
BBC Worldwide	Dancing with the Stars, Life Below Zero	Los Angeles	www.bbcworldwide.com
Bunim/Murray Productions (A Banijay company)	Born This Way, Keeping Up With the Kardashians	Glendale, CA	www.bunim-murray.com
Critical Content	The Woodsmen, Catfish: The TV Show	Los Angeles	www.criticalcontent.com
Electus (an IAC company)	Running Wild With Bear Grylls	New York City	www.electus.com
Evolution Media	The Real Housewives of Beverly Hills, Botched!	Burbank	www.evolutionusa.com
GRB Entertainment	Sex Sent Me to the ER, Intervention	Sherman Oaks, CA	www.grbtv.com
Half Yard Productions (a Red Arrow Entertainment company)	The Last Alaskans, Say Yes to the Dress	New York; Bethesda, MD	www.halfyardproductions.com
High Noon Entertainment (an ITV company)	Cake Boss, Fixer Upper	Sherman Oaks, CA; Denver	www.highnoontv.com
Indigo Films	Wives With Knives, Unlikely Animal Friends	San Rafael, CA	www.indigofilms.com
ITV Entertainment	The First 48, Rich Kids of Beverly Hills	Los Angeles, New York	www.itvstudioes.com/us/home
Jupiter Entertainment (a BSkyB company)	Snapped, Homicide Hunter	Knoxville, TN	www.jupiterrent.com

LUCKY 8

Headquarters: New York | www.lucky8.tv | **Number of hours produced in 2016:** 85.5

Employees: 350 (includes freelancers)

Recent/current titles: 60 Days In, Kids BBQ Championship, Secrets of the Underground, Vinny & Ma Eat America, Behind Bars: Rookie Year, The Unknown Flag Raiser of Iwo Jima, Alaska Aircrash Investigations **Upcoming titles:** The Real Story with Maria Elena Salinas

New York-based Lucky 8 was founded by veteran producers and partners Kim Woodard, Greg Henry, Isaac Holub and George Kralovansky. Since its inception in 2014, it has created and produced a broad range of series and specials, spanning all genres. Last March, A&E debuted the prodoo's groundbreaking docuseries 60 Days In (pictured), which follows volunteers as they go undercover as inmates in American jails. The series was renewed for two more seasons earlier this year.

In July, Lucky 8 joined with Courtney Smith and Audra Smith, producers of Undercover Boss, to launch the unscripted company Turn Card Content. Earlier, The Smiths and Lucky 8 teamed up on the Food Network's Kids BBQ Championship, which puts a group of budding young chefs through various challenges. SC



MATADOR CONTENT

Headquarters: New York, Los Angeles | www.matadorcontent.com Number of hours produced in 2016: 120 | Employees: 160 **Recent/current titles:** Lip Sync Battle, Geeking Out, Give Me Future **Upcoming titles:** Lip Sync Battle Shorties, What Would Diplo Do?

Founded in 2013, by all accounts Matador is still in its infancy – hard to believe, given the staggering amount of content the prodoc has created in three years. Co-founders Todd Lubin and Jay Peterson have a hand in nearly all genres, including variety shows, game shows, docusoaps, talk shows, sports and comedy.

Matador has seen astronomical success with Lip Sync Battle (pictured), a show based on Jimmy Fallon's Tonight Show hit that pits A-list stars against each other in a musical showdown. Viacomowned cable network Spike TV and Nickelodeon aired a kids-focused spin-off special of the show in 2016 and, before that, it made headlines through its use of virtual reality, used to help viewers share in its immersive experience. It also claimed top prize in the talent/studio-based category at the Realscreen Awards in June 2016. In all, the Lip Sync format has been adapted in 17 territories, most recently in Central and Eastern Europe and the Middle East.

The prodco also hasn't shied away from the doc space. Give Me Future, a 2017 Sundance Film Festival Official Selection, followed global music sensation Major Lazer as he performed a free concert in Havana. Airing on HBO, 2014's Banksy Does New York is about the renowned street artist's 2013 New York residency.

In February, it upped four of its executives in an effort to bolster its creative and production teams. MK

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Kinetic Content (a Red Arrow Entertainment company)	Married at First Sight, Little Women: LA	Santa Monica	www.kineticcontent.com
Leftfield Pictures (an ITV company)	Pawn Stars, Alone	New York	www.leftfieldpictures.com
Lighthearted Entertainment	Are You the One?, Dating Naked	Burbank	www.lighthearted.com
Loud TV (an ITV America company)	Tiny House Nation, Food Porn	New York	www.loudtelevision.com
Magical Elves (a Tinopolis company)	Top Chef, Cold Justice	Los Angeles	www.magicalelves.com
Magilla	Diesel Brothers, Beachfront Bargain Hunt	New York City	www.magilla.tv
MGM (Mark Burnett)	The Voice (U.S.), Shark Tank	Beverly Hills, CA	www.mgm.com
Mission Control Media	Face Off, Hollywood Game Night	Burbank	www.missioncontrolmedia.net
Monami/ Eastern	Love & Hip Hop	New York City	www.monamient.com
Next Entertainment	The Bachelor	Los Angeles	n/a
Original Media (an Endemol Shine company)	Swamp People, Comic Book Men	New York City	www.originalmedia.com

MOTTO PICTURES

Headquarters: Brooklyn | www.mottopictures.com

Employees: 6

Recent/current titles: Southwest of Salem, Weiner, Life, Animated, Abacus: Small Enough to Iail, Enlighten Us: The Rise and Fall of James Arthur Ray, Solitary: Inside Red Onion State Prison, Chicken People, Extremis, The Man Without the Mask Homearown

Emmy-winning producer and executive producer Julie Goldman founded Motto Pictures in 2009 with the goal of developing and producing highquality documentary feature films. Since its inception, Motto has proven itself up to the task, producing a string of acclaimed hits including We Are The Giant, which premiered at the 2014 Sundance Film Festival: The Great Invisible, which took home the SXSW Grand Jury Prize in 2014; and the Oscar shortlisted Ai Weiwei: Never Sorrv.

Last year's Weiner, on which Goldman served as executive producer, proved an awards-show favorite, winning the Grand Jury Prize for Documentary at Sundance and the prize for best first documentary feature at the Critic's Choice Documentary Awards. It was also shortlisted this year for an Academy Award for best feature documentary.

Life, Animated, (pictured) produced with A&E Indie Films, struck a chord with its story about a young autistic man who learns communication skills through Disney movies, and was nominated for a 2017 Oscar for best documentary feature.

The company also scored an Oscar nod for the short doc Extremis, which looks at the the issue of end-of-life decision making in a public hospital. SC





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REVELATIONS ENTERTAINMENT

Headquarters: Los Angeles | www.revelationsent.com

Number of hours produced in 2016: 23.5 | **Employees:** 300 (includes freelancers) **Recent/current titles:** Man vs. The Universe, Stem Cell Universe with Stephen Hawking,
Through the Wormhole with Morgan Freeman, Story of God, Food: Fact or Fiction?
Revelations Entertainment was founded by Emmy-nominated producer Lori McCreary
and Academy Award-winning actor Morgan Freeman in 1996 with a focus on artistic
integrity and tech innovation. The company's 2016 production of The Story of God
(pictured), produced for National Geographic, featured Freeman on a quest to answer
mankind's biggest question — the meaning of life and proof of God — all the while seeking
to understand how religion has evolved and shaped societies over centuries, and how our
beliefs connect us, regardless of our individual faiths. The six-part series earned a Primetime
Emmy nomination for outstanding informational series or special. The company also earned
an Emmy nod for Through The Wormhole, a science series with Freeman which was first aired
by Discovery Science in 2010, as well as a Peabody and Emmy for the ESPN '30 for 30' sports
documentary The 16th Man.

In the past two decades, McCreary has produced more than a dozen feature films and is currently the president of the Producers Guild of America.

In October 2016, Andrew Whitney, former senior director of development at Discovery Channel, joined the Revelations team as VP of factual development with the goal of growing the company's original documentary and unscripted slate. **SC**

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Original Productions (a Fremantle Media company)	Storage Wars, Deadliest Catch, Bering Sea Gold	Burbank	www.originalprods.com
Peacock Productions (an NBC Universal company)	Caught On Camera With Nick Cannon	New York City	www.peacockproductions.tv
Pilgrim Media Group (a Lionsgate company)	Fast N' Loud, Bring It!	North Hollywood, CA	www.pilgrimstudios.com
Profiles Television	The Amazing Race	El Segundo	www.profiles-television.com
Radical Media	Mars, Tony Robbins: I Am Not Your Guru	New York	www.radicalmedia.com
Renegade83 (an eOne company)	Naked and Afraid XL	Sherman Oaks, CA	www.renegade33.com
Thinkfactory Media (an ITV company)	Marriage Boot Camp: Reality Stars	Los Angeles	www.thinkfactorymedia.com
Tremendous Entertainment	Bizarre Foods with Andrew Zimmern	New York, LA	www.tremendousinc.com
True Entertainment (an Endemol Shine company)	Love, Lust or Run; Vanity Fair Confidential	Los Angeles, New York	www.trueentertainment.net
Warner Horizon Television (a Warner Bros. company)/A Very Good Production/ East 112th Street	Little Big Shots	Los Angeles	www.warnerbros.com
Warrior Poets	Rats, Morgan Spurlock: Inside Man	New York	www.warrior-poets.com
World of Wonder	Ru Paul's Drag Race, Million Dollar Listing	Hollywood	www.worldofwonder.net
Zero Point Zero Productions	Anthony Bourdain: Parts Unknown, The Hunt with John Walsh	New York	www.zeropointzero.com

SIRENS MEDIA (AN ITV AMERICA COMPANY)

Headquarters: Silver Spring, Maryland | www.sirensmedia.com

Hours produced in 2016: 159 | Employees: About 200 (includes freelancers)

Recent/current titles: The Real Housewives of New Jersey, Killing Fields, Who Killed Jane
Doe?, Cheap Eats, The Vanishing

Upcoming titles: Season 8 of The Real Housewives of New Jersey

Since 2005, Sirens Media, founded by Rebecca Toth Diefenbach and Valerie Haselton, has produced hundreds of hours of award-winning programming across the unscripted and documentary spaces.

The Silver Spring, Maryland-headquartered firm has also created hundreds of episodes of crime and investigation television, including *Who Killed Jane Doe?*, for Investigation Discovery Go, which weaves the stories of the detectives on the murder case with that of family members; and *The Vanishing Women*, an innovative series that focuses on an active homicide investigation as it unfolds in real-time, like its other hit for Discovery, *Killing Fields* (pictured).

Last fall, the prodco's New York offices grew with the appointment of Daniel Markell, formerly VP of development, to the post of senior VP of development. He continues to oversee Sirens' development slate. Sumit David and Sydney Clover also joined the company as VP of development and director of development, respectively. **SC**



UNITED KINGDOM

LOVE PRODUCTIONS

(A BSKYB COMPANY)

Headquarters: London | www.loveproductions.co.uk

Number of hours produced in 2016: 58

Number of employees: 70

Recent/current titles: The Great British Bake Off, The Great Pottery Throwdown, Rich Brother Poor Brother, Muslims Like Us **Upcoming titles:** Medical Ethics: A Matter of Life And Death, Be Your Own Doctor, Master and Apprentice, An Extra Slice Series 4 There's no tried and true formula for creating a show that's quaranteed to win over audiences, but UK indie Love Productions certainly seems to hold the secret ingredient to success.

Husband-and-wife duo Richard McKerrow and Anna Beattie are the couple behind Love Productions. Since founding the company in 2004, the prodo has gone on to produce unscripted titles such as Benefits Street, The Baby Borrowers, Famous, Rich and Homeless, Make Bradford British and My Last Summer.

Love Productions is best known for The Great British Bake Off. heralded as one of the most successful shows on TV. The format — which is distributed internationally by British pay-TV network and parent company Sky — has been remade in 23 territories globally, including for the U.S., Australian, French and Irish markets. It's heading to Canadian pubcaster CBC this fall.

The culinary competition series found itself in the headlines in 2016 when it moved from British pubcaster BBC, its longtime home, to competitor network Channel 4, which secured a three-year deal with Love Productions. Audiences were caught off-guard, and the hashtag #Breadxit trended on Twitter following the announcement. Despite the shock, the move proved advantageous for Love Productions — the GBBO deal was done for a reported £25 million (US\$31mm) per year.

The first Bake Off program set to be broadcast on Channel 4 will be a celebrity version of the show in 2017, in aid of Stand Up To Cancer.

Other shows on tap for 2017 include the second season of The Great Pottery Throwdown (pictured), a documentary series examining life and death decisions and a specialist factual series around engineering. MK



COMPANY	TITLES	HEAD OFFICE	WEBSITE
Arrow Media	Sherpa, See No Evil (with Saloon Media)	London	www.arrowmedia.com
Atlantic Productions	David Attenborough's Great Barrier Reef, Inside the Commons	London	www.atlanticproductions.tv
Barcroft Media	The Outsiders, Body Bizarre	London	www.barcroftmedia.com
Blink Films	Raised Human, Ancient Mysteries	London	www.blinkfilmsuk.com
The Garden (an ITV Company)	24 Hours in Police Custody	London	www. thegarden productions.tv
Icon Films	River Monsters, Savage Kingdom	Bristol	www.iconfilms.co.uk
ITN Productions	Interview With a Murderer, Watani: My Homeland	London	www.itnproductions.co.uk
Keo Films	The Last Miners, Exodus: Our Journey to Europe	London	www.keofilms.com
Lightbox	The Traffickers, Captive	London	www.lightboxent.com
Lime Pictures (an All3Media company)	Geordie Shore, The Only Way is Essex	London	www.limepictures.com
Lion Television (an All3Media company)	Pompeii: New Secrets Revealed	London	www.liontv.com
Mentorn Media (a Tinopolis company)	Robot Wars, The Jihadis Next Door	London	www.mentorn.tv



SHINE TV (AN ENDEMOL SHINE GROUP COMPANY)

Headquarters: London | www.shine.tv | Number of hours produced in 2016: 146 | Employees: 107 Recent/current titles: Masterchef, Celebrity Masterchef, Masterchef: The Professionals, Celebrity Island with Bear Grylls, The Island with Bear Grylls, Hunted, Secret Life of Prisons, The Force Essex, Mary Berry's Easter Feast, Strictly Ballroom Boys **Upcoming titles:** Mary Berry's Secrets from Britain's Great Houses, Council House Crackdown Series 3, The Force Newcastle Led by managing director Tanya Shaw, Endemol Shine Group-owned Shine TV established itself in the top tier of UK production companies in 2016, via commissions such as BBC1's Mary Berry's Secrets from Britain's Great Houses, which explores and reveals the inner workings of various stately homes in the UK; BBC's culinary competition franchise Masterchef (pictured) and its star-studded spin-off Celebrity Masterchef; and Channel 4's The Island with Bear Grylls, which pulled in an average audience of 2.62 million throughout its third season run. Celebrity Island with Bear Grylls also received strong ratings in its debut season, acquiring an average of 2.86 million viewers across its four episodes.

Season two of Channel 4's competition-cum-thriller Hunted, meanwhile, delivered an average audience of 2.26 million viewers and a 8.5% market share (+28% above the broadcaster's primetime average) across its two seasons. Season one served as C4's highest-rated unscripted series launch of 2015 for adults 16-34 in the UK.

With offices in London, Manchester and Cardiff, Shine TV also bolstered its senior ranks across the factual and features departments with the promotions of executive producers Lorna-Dawn Creanor and Ben Mitchell. Creanor became head of features, a newly created post, while Mitchell took up the role of head of popular factual. DA



COMPANY	TITLES	HEAD OFFICE	WEBSITE
Minnow Films	Abused: The Untold Story, Improve Your Life Now!	London	www.minnowfilms.co.uk
Nutopia	Brtitain's Biggest Adventures with Bear Grylls	London, Washington	www.nutopia.com
October Films	Walking the Americas, Barbarians Rising	London	www.octoberfilms.co.uk
Optomen (an All3Media company)	Employable Me	London	www.optomen.com
Oxford Scientific Films	Dogs Might Fly, Secret Life of Growing Old	London	www.oxfordscientificfilms.tv
Plimsoll Productions	Life at the Extreme with Davina McCall	Bristol	www.plimsollproductions.com
Plum Pictures	George Clarke's Amazing Spaces, Millionaire's Holiday Club	London	www.plumpictures.co.uk
Pulse (a Vice Media company)	All These Sleepless Nights, When Bjork Met Attenborough	London	www.pulsefilms.com
Raw TV (a Discovery Communications company)	Gold Rush, Race for the White House	London	www.raw.co.uk
RDF Television (a Banijay company)	Secret Life of 4, 5 & 6 Year Olds; Eat Well For Less?	London	www.rdftelevision.com
Studio Lambert (an All3Media company)	Gogglebox, Undercover Boss	London	www.studiolambert.com
Syco Entertainment	The Investigator, X Factor (with Thames)	London	www.sycoentertainment.com
Thames (a FremantleMedia company)	X Factor (with Syco), Take Me Out	London	www.thames.tv
Wall to Wall (a Warner Bros. Television Prod. UK company)	Child Genius, Who Do You Think You Are?	London	www.walltowall.co.uk

TWOFOUR BROADCAST (AN ITV COMPANY)

Headquarters: London | www.twofour.co.uk Number of hours produced in 2016: 150 Number of employees: 300 (including freelancers) Recent/current titles: This Time Next Year, The Real Marigold Hotel (pictured), The Jump, The Home Game Upcoming titles: Confessions of a Junior Doctor, Alex Polizzi's Secret Spain

How do you reach an audience more efficiently? You cut out the middle man. Or in the case of Twofour's This Time Next Year, you skip it. After the British prodco noticed that audiences for reality shows that hinge around a transformation tune in for the beginning and the end, they decided to ditch the middle portion of the show. The series instead revolves around viewers seeing 12-month transformations in a matter of seconds. Contestants chat with the host about a goal they want to achieve by "this time next year", then walk through a door to reveal whether they were able to do it. Andrew Mackenzie. Twofour Group's chief creative officer, called the concept a "genuinely new idea" in a previous interview with realscreen. Even before the show aired in November, Twofour had licensed the format into 30 territories. Premiering to 4.3 million viewers in the UK, the series has been picked up two further seasons by ITV1.

Last year also saw some major consolidation as Twofour Group merged production outfits Boomerang, Twofour Wales and Indus Films into one company under the Boomerang brand. Matt Pritchard, who oversaw development of the firm's non-scripted production as director of development, became managing director at Boomerang. Sam Grace, who previously served as executive producer for Twofour Wales, was named director of programs.

On the way for 2017 is *Give It A Year* for ITV. The series will see fledgling businesses on day one as they open the doors on their venture. Fast forwarding straight through those first 365 days of trading, their success or failure will be disclosed right away as each owner is revisited to see how they have fared in that crucial make or break year. **MK**



WOODCUT MEDIA

Headquarters: Hampshire and London, UK | www.woodcutmedia.com

Number of hours produced in 2016: 39 | Employees: 9 (plus production staff)

Recent/Current Titles: World's Most Evil Killers, The Ivy, Murdered in the Line of Duty, Cut from a Different Cloth, Combat Trains, Mandela, My Dad and Me, The Krays: the Prison Years, Around the World in 80 Tricks **Upcoming:** Combat Ships, Football: A Brief History by Alfie Allen (pictured)

Originally founded as KMB Productions by CEO Kate Beal in 2005, the ranks of this indie are populated by veterans from UK television giants BBC, Channel 4 and ITV. No wonder, then, that its productions exude a deft fluency in storytelling, whether they're investigating historic high profile murders (*Fred Dinenage: Murder Casebook*), or considering actor Idris Elba's relationship with South African anti-apartheid icon Nelson Mandela (*Mandela, My Dad and Me*). The indie specializes in factual programming and ranks as a leading producer of true crime programs in the UK. In the fall of 2016, Investigation Discovery in the UK ordered docuseries *Murdered in the Line of Duty*, which looks at high-profile police murders in the region over the past half century. Meanwhile, Pick, a Sky free-to-air channel, commissioned two true crime programs for 2017, *Britain's Most Evil Killers* and *World's Most Evil Killers*. Other genres that the indie is looking to expand into include premium documentaries, specialist factual and factual entertainment. **Jessica Mach**

INTERNATIONAL

BEACH HOUSE PICTURES

Headquarters: Singapore | www.beachhousepictures.com **Number of hours produced in 2016:** 65 | **Employees:** 85+

Recent/current titles: Frontier Borneo, Wild City Islands, Machine Impossible, Photo

Face Off, Otter Town, Nomad Chef, Hiccup & Sneeze

Upcoming titles: Cesar's Recruit: Asia, Aerial Asia, Teddies

As Asia's largest indie, Singapore-headquartered Beach House Pictures (with offices in Beijing and Taipei) is forging ahead in its mission to become a global powerhouse. The multi-award-winning production house, part of David Haslingden's global stable of channels and indies, has managed to build a strong reputation regionally and internationally since its launch in 2005, with more than 600 hours of content produced in blue-chip wildlife series, fact-ent and reality formats.

Beach House expanded its capabilities and brand in 2013 with the launch of three new divisions, including Beach House Kids; Beach House Studios, for animation and design; and Beach House Entertainment, the company's reality formats wing. The company's efforts were recognized by *realscreen* when Beach House became the first Asia-based content maker to secure a spot in the 10th annual Global 100 list.

On the programming front, blue-chip natural history series Frontier Borneo (pictured),



which aired earlier this year across Discovery Networks Asia-Pacific, explores the rich biodiversity of the world's third largest island. The 10 x 30-minute series saw Beach House collaborating with Malaysian content producer Kyanite TV, alongside Discovery Networks Asia-Pacific, UKTV, Media Development Authority of Singapore and the National Film Development Corporation. It's slated to debut via multi-channel broadcaster UKTV later this year before moving across several territories worldwide via distribution house TVF. As it enters its 12th year, the company has two buzzy projects lined up for 2017: Nat Geo Asia's seven-part reality competition series *Cesar's Recruit: Asia*, which chronicles Cesar Milan's search for Asia's best dog trainer; and 8 x 60-minute 4K docuseries *Aerial Asia*, which provides a bird's eye view of major cities, ancient sites and landscapes across Asia when it airs on NewsAsia this spring. **DA**

COMPANY	TITLES	HEAD OFFICE	WEBSITE
CAPA	Le Studio de la Terreur	Paris	www.capatv.com
Falabracks	Reset, Rocco	Paris	www.falabracks.com
Story House Productions	Galileo, CopyCat Killers	Berlin	www.storyhousepro.com
Talpa Media (an ITV company)	The Voice, Dance Dance	Netherlands	www.talpa.tv

HONORABLE MENTIONS

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Beyond Productions	History Hunters	Sydney	www.beyond.com.au
Boardwalk Pictures	Chef's Table	Santa Monica	www.boardwalkpics.com
Bodega Pictures	Altar'd, Tiny Luxury	Studio City, CA	www.bodegapictures.com
Brook Lapping (a Zinc company)	Secret Life of Kittens	London	www.brooklapping.com
Buck Productions	Like a Tourist, Two Minutes to Transform	Toronto	www.buckproductions.com
Gebrueder Beetz Filmproduktion	Mali Blues, Silent Saviours	Cologne	www.gebrueder-beetz.de
Imagination TV	My Kitchen Rules, MasterChef NZ	Auckland	www.imaginationtv.co.nz
Initial (an Endemol Shine company)	Big Brother	London	www.endemolshine.co.uk
Machete Productions	The Partner	Los Angeles	www.machetetv.com
Michael Levitt Productions	Skin Wars	Hollywood	www.michaellevittproductions.com
North South Productions (a Hearst/North South company)	Impractical Jokers, We Bought the Farm	New York	www.northsouth.tv
Sharp Entertainment (A Core Media Group company)	90 Day Fiance	New York City	www.sharpentertainment.com •





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UPNARMS BY DANIELE ALCINII

Filmmakers Jonathan and Simon Chinn tackle the modern day role of police, transparency and race relations in their new archive-driven feature documentary LA 92.

was after midnight on March 3, 1991 when a white Hyundai came to a sudden stop in a quiet San Fernando Valley, California neighborhood after a high-speed pursuit. The whirling blades of a police helicopter hovering overhead and the flashing lights of squad cars drew sleeping residents to their balconies. At least one reached for a video camera.

The grainy black-and-white video of LAPD officers striking an unarmed African-American man, Rodney G. King, 56 times with their aluminum batons would be broadcast internationally in the days following the incident. That footage prompted an internal police investigation that led four officers to be charged with assault with a deadly weapon and use of excessive force in the King beating.

The officers' eventual acquittal on April 30, 1992 ignited six days of race-related violence that began in South Central Los Angeles. Mobs lit citywide fires,

beat motorists and looted stores in what evolved into the city's largest riot since the multi-ethnic neighborhood of Watts erupted in flames in 1965.

Twenty-five years on, scenes reminiscent of those unsettled days in south LA have been repeated across the American landscape: the fatal police shooting of Michael Brown in Ferguson, Missouri and subsequent unrest; the death of Eric Garner in New York City; and the Baltimore riots surrounding the death of Freddie Gray.

It was enough to prompt filmmakers Jonathan and Simon Chinn into action.

"Given the current climate, we felt that it was a really good time to shine a light on this historic event," Jonathan Chinn, Emmy-winner and co-founder of London and LA-based indie Lightbox Entertainment, tells realscreen.

LA 92, directed by Undefeated helmers Dan Lindsay and TJ Martin, provides an in-depth look at the riots from the point of view of LA residents through raw testimony, unseen

personal footage and news archives, all designed to transport viewers back to 1992.

The 112-minute film, first announced ahead of the 2016 Sundance Film Festival, serves as part of National Geographic's continuing push into premium feature documentary content. It's scheduled to have its world premiere at the 2017 Tribeca Film Festival in April, with plans to air globally in 171 countries and 45 languages later this year.

The decision was made early on in the production process to abstain from talking heads or narration that would handhold the viewer through the film, and instead rely strictly on archive materials to tell the narrative.

"We felt that it would be very powerful to make it an immersive experience that was void of sit-down interviews and that it was purely driven by archival footage and source materials from the time," Chinn explains. "It's a very immersive and intense viewing experience because there's no real break from living in that world."

HISTORY GENRE FOCUS



Unlike many films, *LA 92* had no traditional production period. Instead, the production and archival teams at Lightbox, led by Chinn and his Academy Awardwinning cousin Simon, spent the first three months unearthing and accumulating rare, decades-old archive through various sources, from traditional news, police and radio archives to nightcrawlers, students and community leaders.

"What we ended up amassing is a somewhat definitive library of archive from all kinds of sources — we wanted to have everything in our disposal in order to fully immerse the viewer in that experience and not just from the mainstream media perspective," Chinn says.

"It was very important to us to source material from a variety of sources across the multitude of communities, not just the black community and not just mainstream media," he continues. "We brought on a fluent Korean researcher to help us find unheard or unseen archive that came out of the Korean community."

"We found great partnerships within the Fox affiliate family who were instrumental in allowing us to dive into their archives," adds Matt Renner, VP of production at Nat Geo and exec producer on *LA 92*. "Some of the archives have never even been fully archived before properly so we had a whole team of researchers, we got all the tapes and digitized the media and digitally went through every minute of it."

The challenge, however, wasn't in finding archival footage — it was determining how to massage that archive into a cohesive story that would cultivate the emotional response directors Lindsay and Martin wanted to achieve.

"It's a very immersive and intense viewing experience because there's no real break from living in that world."

As such, they made the decision to have *LA 92* serve as an unconventional film that chooses not to strictly conform to a three-act narrative with a clear beginning, middle and end. Instead, the story unfolds in "an almost operatic way" through movement and emotion.

"When you narrow the filter that you're passing everything through as 'How does it make you feel?', that tends to drive a lot of the decisions about what archive to include," Chinn explains. "The way they're blending the archive into an operatic story that's about movements rather than acts, it can be self-evident which archive to use."

In their telling of a highly contentious and divisive story, the filmmakers were mindful of finding the right balance to ensure LA's civil unrest was politically and morally ambiguous, while also celebrating the notion of freedom of speech.

The hope, Chinn and Renner agree, is for *LA 92* to spark real conversation

and debate about the modern day role of police, transparency and race relations, while prompting audiences to subconsciously understand how little society has moved forward in the last 25 years.

"It's profound that we live in a time where many of our leadership are historically irresponsible. When we turn back the pages of history, we see the unfortunate consequences that are a result of certain decisions that men in power have made and we just keep making the same poor decisions," Renner says.

"Our civil rights are hanging in the balance, and so this is important for us at the moment to recognize where we are in today's society," he adds.

"Hopefully [with] this film when you see the cycle of violence, it really brings you a tremendous amount of pause and, hopefully, it's the kind of story that's central to our brand, gets people thinking and activates people into grassroots movements."



FUTURE-PROOFING BY SELINA CHIGNALL

Atlantic Productions is 15 CO RY

Atlantic Productions is working with Holocaust survivors to record their testimonies using 'future-proof' technologies, including virtual reality.

ocumentary filmmaker and producer
Anthony Geffen, industry veteran
though he is, admits to feeling nervous
when he reflects on his involvement with the
Holocaust Survivors Testimonies Project.

The responsibility of doing justice to the survivors of systematic genocide of European Jews and other minority populations in Europe — on a near-unimaginable scale — is undeniably a factor in unsettling his emotions.

That, and the drive to capture vital and delicate human stories in a way that accurately portrays both the dark and light of human nature, and tell them in a way that they are never forgotten, even as the last of the survivors, the youngest of them now in their 70s, pass from the earth.

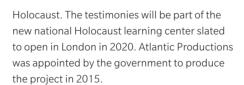
That task is especially important in an age of so-called "fake news," when younger generations can't always discern what's real and why something that happened so long ago could still matter.

"Some people say 'The Holocaust wasn't as bad as we think,'" says Geffen, CEO and founder of UK-based factual production company, Atlantic Productions.

But, he adds, "When you hear the survivors, there is something so powerful about that a) it acts as a deterrent for such a thing from happening again and b) having it come firsthand from a survivor, you understand what happened, did happen, and was probably more horrific than you can imagine."

The Holocaust Survivors Testimonies Project was initiated by the UK Holocaust Memorial Foundation, led by the British government, to record the experiences of those interned in Nazi concentration camps during the Second World War. Those who survived the camps were often starved, tortured and forced to work under inhuman conditions.

The project is part of the British government's plan to teach future generations about the



Since starting work on the memorial project, Geffen says his team has interviewed 112 survivors, as well as a few camp liberators. Each person interviewed was researched and given specific questions about his or her experience. On average, each survivor's testimony was five hours in length. The survivors who were interviewed ranged in ages from 72 to 97 years and come from across Europe, but now live in the UK.

Geffen says he and his team tried to get a variety of voices for the project, using methods such as social media and camp records to reach out to those who had survived and were willing to share their experiences.

For Geffen's team, listening to hours of testimony, all deeply horrifying, left some with trauma-like symptoms.

"The stories are absolutely beyond what one could imagine," he says.

Besides recording testimony, part of the process in this project included verifying the survivors' memories, as Geffen says people don't always remember events accurately — especially after so many decades. The team had to go find other sources to make sure the record being provided was accurate.

"Sometimes, when people are elderly, they recall things in their mind that other people have said to them. Then, they almost put (those false



More than 100 survivors shared

their war-time experiences

as part of the Holocaust Survivors Testimonies Project.

Filmmaker and producer Anthony Geffen.

memories) into their own words, so you have to be careful it's accurate, or it would be a serious problem for the future," he says.

And with the future in mind, Geffen needed to "future-proof" the testimony and capture the memory for future generations. To that end, the team simultaneously shot the survivors' accounts in 2D, 3D and VR so the testimony could be used on a variety of technology platforms well into the future.

Shooting in virtual reality isn't new for Geffen, who worked with the London Science Museum on Space Descent VR with Tim Peake and David Attenborough's Great Barrier Reef.

Geffen cites the empathetic potential of virtual reality as a key factor in making the stories resonate with a younger audience.

"You have almost an immediate empathy, sitting in that space with that survivor listening to their story. We are very aware it's the younger generation we need to get this across to," he says.

Driving the production, the team kept firmly in mind that the content is unlikely to be watched by young generations now and in the future on linear television.

But, technology aside, Geffen says the true focus of the project remains firmly on the people in front of the camera. •



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CHANGEMAKERS

PEOPLE, TECHNOLOGY, IDEAS

Custom fit

How Apple, Snapchat and Facebook are making the shift into original content programming.

icture this: an eager entrepreneur doubles down on a new product he believes will be a game changer in his industry. He presents a business plan to a panel in hopes of receiving funding to make his fanciful project a reality.

It's a familiar reality TV trope, which makes it all the more intriguing that it's the basis of the project future-forward Apple has decided to launch as it makes its first big push towards original content programming.

At Recode's Code Media Conference in February, Apple finally pulled back the curtain on its original TV shows, unveiling the trailer for an upcoming non-scripted series called *Planet of the Apps*.

At first glance, the show comes off as a *Shark Tank-The Voice* hybrid: entrepreneurs give presentations and elevator pitches to four potential backers (Jessica Alba, will.i.am, Gwyneth Paltrow, Gary Vaynerchuk), who then choose an entrepreneur to mentor. Contestants vie for US\$10 million in funding from Lightspeed Venture Partners, as well as premium placement on the front page of Apple's App Store.

The second show Apple revealed is a *Carpool Karaoke* adaptation that features celebrity pairs riding and singing in a car.

Seem like the concepts are a little linear for a technology giant that brought us iTunes and iPhones? Don't be fooled — as Apple tries its hand at content programming, it brings with it all the digital bells and whistles the company is known for.

For one, *Planet of the Apps* will come with an app that lets viewers swipe left or right if they think an idea being talked about on the show is promising.

Another differentiator: instant gratification. If an entrepreneur gets funding, and the app gets that prime spot on Apple's home page, viewers will be able to download it in real-time.

"The idea that you can connect to the prize and the product immediately is a game changer," Ben Silverman, CEO of Propagate Content, the production company partnering with Apple to create the show, told the Code Media audience.

The name of the game is immersion — that is, making it so the viewer can interact with the



program. While Propagate is already well-versed in telling stories about people, a partnership with Apple means the pair can work to amplify the storytelling around the technology.

"[We] talked about how you can take all this incredible content and immersive experience within the show and go into different elements for longer, or have them controlled by the viewer," said Silverman. Viewers can watch the show, press pause, and then go deeper if they want more information about a specific aspect, such as the developer or venture capital.

While Apple's entry into original content is noteworthy, it's certainly not the only digital platform dipping its toe into original programming waters.

Snap Inc., parent co to social media platform Snapchat, has made a string of deals with linear broadcasters in recent months. It has partnered with Discovery Communications to develop shows for Snapchat's Discover platform, teamed with A+E Networks on a new unscripted show called Second Chance, and is working with NBC, Turner and ABC to develop additional shows, including both scripted and unscripted series.

Discovery's "aha moment" came after the launch of its TLC Go app, Paul Guyardo, Discovery's chief commercial officer, tells realscreen. The app allows users to watch full episodes and live TV from TLC at any time.

"We saw 50% of the audience on the TLC GO

app was coming from 18-to-34 year-olds," says Guyardo. "Our content is relevant, we just can't expect people to view it on a traditional TV set."

Guyardo says that only about 13% of viewers from Discovery's linear networks are 18-to-34, so partnering with Snap will mean being able to reach that new demographic, using more shortform "snackable" content.

Facebook is following a similar pattern, naming College Humor co-founder Ricky Van Veen as global creative strategy head. In December, Van Veen noted Facebook was considering funding some seed video content, scripted and unscripted content. The social networking site has also brought on Mina Lefevre, MTV's former EVP and head of scripted development, as head of development.

Tim Staples, co-founder and CEO of Los Angeles-based Shareability, makes a living creating social content, often in video format, meant to resonate with viewers. He has yet to see a traditional TV format transition to digital successfully, but can see the potential. "Facebook, Apple and Snapchat have a phenomenal opportunity with data that can drive their decisions. They know what their customers are watching and how long they're watching it."

He recommends the tech giants make smaller bets with pilots that aren't risk-heavy.

"There will be a lot of experimentation to see what works." **Meagan Kashty**

CHANGEMAKERS

PEOPLE, TECHNOLOGY, IDEAS

KICKSTARTING SOCIAL CHANGE

Liz Cook, the newly appointed director of documentary film at Kickstarter, on how the platform is moving from film fundraiser to creative community builder. Kahane
Cooperman's
Academy Awardnominated Joe's
Violin.

hat began as a platform for aspiring and established filmmakers, artists and entrepreneurs to crowdfund indie projects has branched out beyond

financial backing to provide practical support — from free daycare to editing and production tips — to its field of creators.

Kickstarter, with recently minted director of documentary film Liz Cook at the helm, has this year turned its attention to fortifying its efforts at supporting the underrepresented classes of filmmaking society: female voices and people of color.

To that end, the crowdfunding platform has partnered with True/False Film Fest on The Cradle — an initiative that provides free, professional daycare during the four-day Columbia, Missouri festival. It's set out to support the needs of parents, while serving as a model for festivals on how to be more feminist and equitable.

A career in filmmaking demands long hours and extensive travel — obstacles that can force women without financial support out of the industry. As such, Kickstarter hopes to offset child care expenses while "helping parents give birth to their films, build essential industry relationships and remember why documentary filmmaking is an urgent art," according to a media release promoting The Cradle.

"It has a much wider effect on female filmmakers because if you don't go to a festival you're missing out on making some pretty important connections within your community and possible collaborators," Cook tells realscreen. "We've made a point of really prioritizing our time around supporting female and people-of-color creators."

Cook has previously advised on successful campaigns such as Stanley Nelson's The Black Panthers: Vanguard of the Revolution and Deborah S. Esquenazi's Southwest of Salem: The Story of

the San Antonio Four, to name a few.

What's more, the digital crowdfunder wants to help individuals make documentary filmmaking a viable career option while offering tangible resources to Kickstarter alumni through its rough cut screening series, free of charge at the Kickstarter offices. The company will also launch a filmmaker residency program, allowing

film industry creators to use Kickstarter's resources at its New York City headquarters.

The end goal, Cook says, is for Kickstarter to enact social change by supporting the filmmaking community through action in accordance with what's going on in the world.

And the efforts seem to be paying off. In the seven years since Kickstarter's launch, more than one million people have supported upwards of 12,000 documentary film projects (a milestone the company reached last May), with 5,000-plus projects successfully funded and more than US\$120 million pledged to Kickstarter-backed films.

More than 270 backers pledged upwards of US\$49,000 to help Kahane Cooperman's Oscarnominated *Joe's Violin* in the post-production process, which assisted in additional shooting, editing, animation, archival fees and music.

The 24-minute film — which premiered at the 2016 Tribeca Film Festival and was acquired by PBS documentary strand 'POV' — recounts 91-year-old Holocaust survivor Joseph Feingold's childhood story and the relationship that blossoms following

the donation of his violin to 12-year-old Brianna Perez during a used instrument drive.

"We gave [Cooperman and producer Raphaela Neihausen] feedback on the types of rewards they were offering and pricing. We then helped them think about where are the different audiences you're taking this to, how are you going to [reach] that," Cook explains. "Internally, we have an incredible curation team that pushes out our best and brightest projects and I'd liaise between Kahane and Raphaela and our creation team to ensure that's a project we were spotlighting."

The Oscar nod marks the seventh consecutive year a Kickstarter-funded film has been recognized by the Academy.

As director of documentary film, Cook provides strategic support for doc filmmakers with projects on Kickstarter. The approach is twofold: First, it's determining what filmmakers are developing and how to compile that information into a succinct one-page pitch; and second, defining their outreach strategy.

One of the projects in Kickstarter's pipeline seeking backers is Jay Shapiro's *Islam and the Future of Tolerance*, which has acquired more than AU\$140,000 (US\$107,000). The film follows on a 2016 book of the same name by American neuroscientist and author Sam Harris and British activist Maajid Nawaz.

But if it seems as though Kickstarter is moving from a crowdfunding platform to a multimedia outlet that will eventually partner, commission or distribute films, Cook maintains that there are "no immediate plans."

"We've talked about all sorts of things, but right now we're just really doubling down on figuring out the best way we could support filmmakers by using the Kickstarter platform as it stands," she says.

For now, at least. Daniele Alcinii •

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- a. (Left to right) Banks Tarver, co-founder and co-president of Left/Right and Robert Sharenow, EVP & GM, A&E and Lifetime, A+E Networks
- b. Amy Entelis, EVP, talent & content development, CNN c. Jonathan Murray, executive consultant, Bunim-Murray Productions
- d. Jane Millichip, managing director, Sky Vision e. Tim Pastore, president, original programming & production, National Geographic
- f. Tiffany Faigus, VP, alternative series & specials, ABC Entertainment g. Rich Ross, group president, Discovery Channel, Animal Planet, Science Channel and Velocity
- h. Jay Hunt, chief creative officer, Channel 4 i. Cake Boss Buddy Valastro, the Vanacore team and Summit Showdown 2017 winner Peter Reiss of The Woodshed

actual content industry professionals from across the globe descended upon Washington, D.C. Jan. 23-26, in time for the 19th annual Realscreen Summit.

Long queues at airports and heavy delays along rail lines heading into America's capital were to be expected as this year's conference ran alongside the inauguration of the 45th president of the U.S. and accompanying protests.

Nothing could dampen enthusiasm around the 2017 Realscreen Summit, however. This year's event brought nearly 2,000 delegates, including more than 300 network buyers, from 27 countries to the Marriott Marquis Washington D.C. to conduct business and examine the trends and ideas set to lead the non-fiction and unscripted genres into the future.

We are grateful to our board advisors for their help in steering the Summit's content.

We also offer special thanks to our advisory board co-chairs this year: Rich Ross, group president of Discovery Channel, Animal Planet, Science Channel and Velocity; and Tim Pastore, president, original programming & production at National Geographic.

Finally, a warm thank you to all the delegates and sponsors. We look forward to seeing you again in 2018.













j. (From left to right) Moderator: Cynthia Littleton, managing editor, television, Variety;
Kathleen Finch, chief programming, content & brand officer, Scripps Networks Interactive; John Ford, general manager, Nonfiction Producers Association;
Tom Forman, CEO, Critical Content; David Lyle, president, PactUS; Gena McCarthy, EVP, programming & development, FYI, A+E Networks;
Lisa Williams-Fauntroy, SVP, business & legal affairs, Discovery Communications k.Cindy Holland, VP, original content, Netflix

1. Oliver Bogner, executive producer, All3Media/Bogner Content **m**. Yuri Sudo, senior producer, NHK Japan Broadcasting Corporation **n**. (From left to right) James Bolosh, VP, development & programming, FYI; David McKillop, CEO, Europa Entertainment;



In the driver's seat

BY DARAH HANSEN

Paul Hollywood is best known as the blue-eyed baker on *The Great British Bake Off*, but outside of the kitchen his true passion is cars and motorbikes.

leek sports models to be exact

— perhaps not surprising for a
licensed racing driver who, this
spring, will compete for the second time
at the British GT Championship. But
don't discount the economy vehicles,
some of which have enough zip for even
the most discerning motor enthusiast.

"They've all got their character," says Hollywood in an interview from Italy where, ahead of a revamped season of *Bake Off* on Channel 4 later this year, he's shooting a new TV docuseries exploring cars and those who love them.

Car Nations, produced by All3Mediaowned North One Television, will bow at MIPTV in April, with a planned launch on the BBC this spring. The 3x60-minute freshman season puts Hollywood behind the wheel of iconic automotive brands as he takes to the road in Germany, Italy and France. In each country, he visits notable sites in an equally notable car, from a race track in a Porsche to a nude beach in a VW camper.

The idea is for viewers to gain a sense of what that country is all about when it comes to what its citizens drive — with a few jokes, celebrity guests and, yes, tasty food tossed in for good measure along the journey.

What was on the shooting schedule today? I heard you were driving a Lamborghini?

Yeah, we were driving a Lamborghini Miura from Turin up to Ivrea where we are at now. We are basically checking this car out. Lamborghini Miura is the first of the super cars and it is just beautiful to drive. The gears are amazing. The acceleration is incredible. I was with a guy, Francesco, who is my guide at the moment, and he was explaining to me what all the hand gestures of Italians mean and how (the way) you beep the horn says something about somebody. It's fascinating.

You've already shot the first episode in Germany. Now in Italy and next up is France. What have you learned, so far, about each country?

Germany is all about precision. It is about exact measurement. It's about beauty, as well, but more about practicality. The Italian cars are not quite like that. It is about being pretty. It's about being seen. It's about creating flamboyance and beauty in a car.

At this point, what's been your favorite car to drive?

The (Italian-made) Pagani Huayra. We managed to get inside a prototype which is not even out until late this year and I took it around a test track at speed, which is incredible. And I think I've got to mention the Lamborghini Miura.

What's the worst vehicle?

The (Alfa Romeo) Alfasud was difficult. The (Piaggio) Ape, which I thought was going to be the worst car, and technically it is, was actually one of the most fun.

I'm not familiar with the Ape. What makes it so much fun?

It's a three-wheeler. It's basically a Vespa with a bit on the back.

Obviously, I can't let you go without talking about Bake Off and the new season coming up on Channel 4 after years on the BBC. Any trepidation around the change ahead?

I couldn't be more excited. Bake Off is carrying on and it is going to be fantastic and I can't wait to get started.

Can you keep the same magic on a different channel?

Of course, yes. It will be different, but... the tent is the same, and the challenges will all be the same, and the format will be the same. A few faces on the front will be slightly different but Bake Off is still Bake Off and Bake Off is all about the baking and the bakers. That will not change.

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